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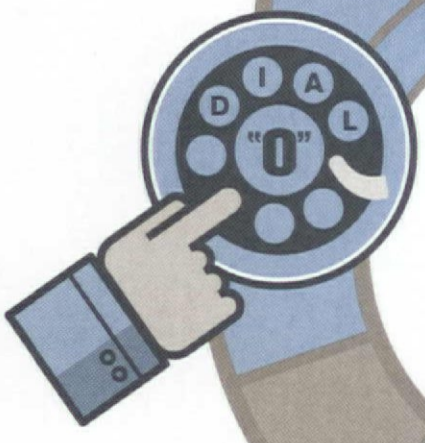
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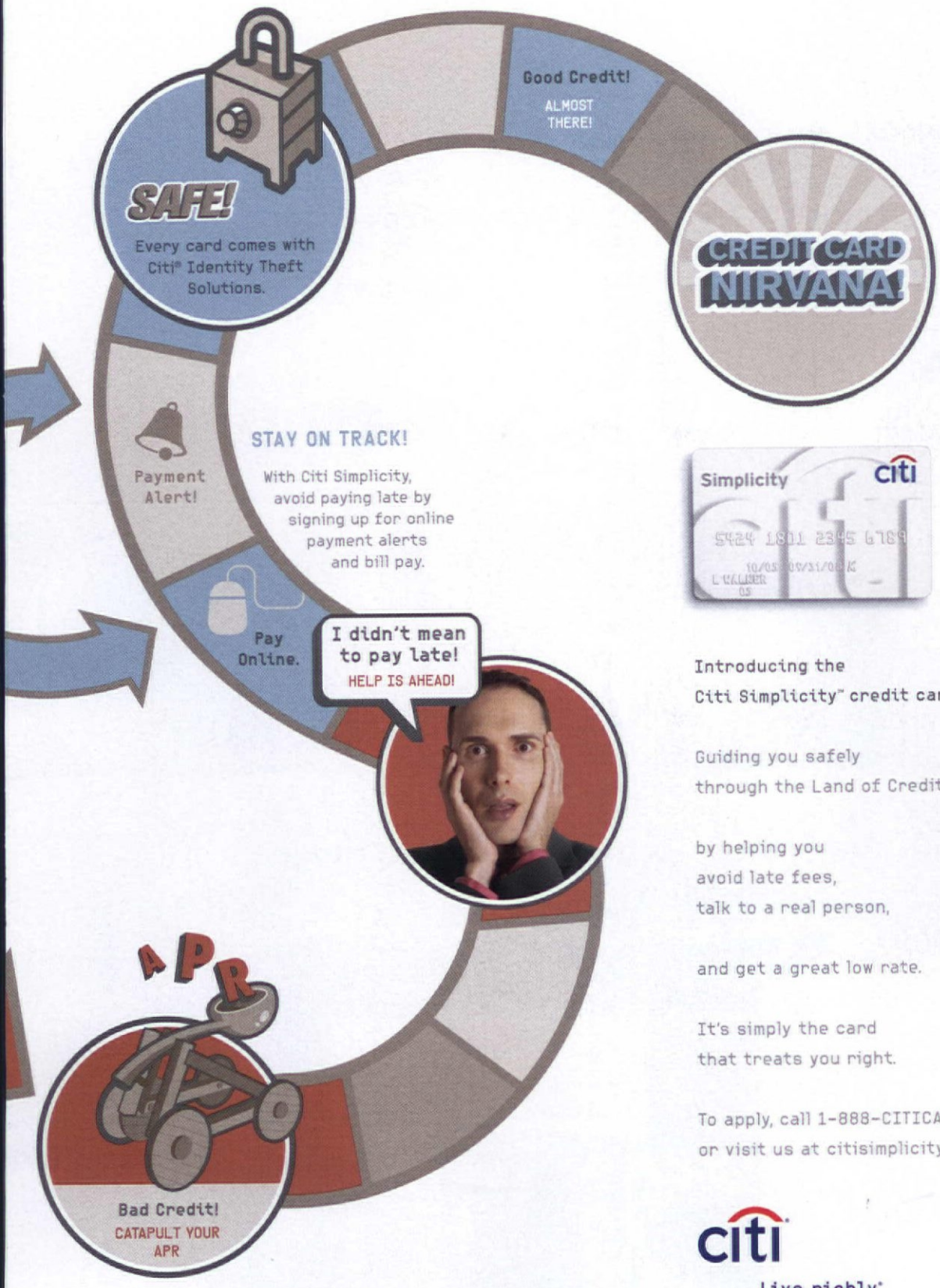
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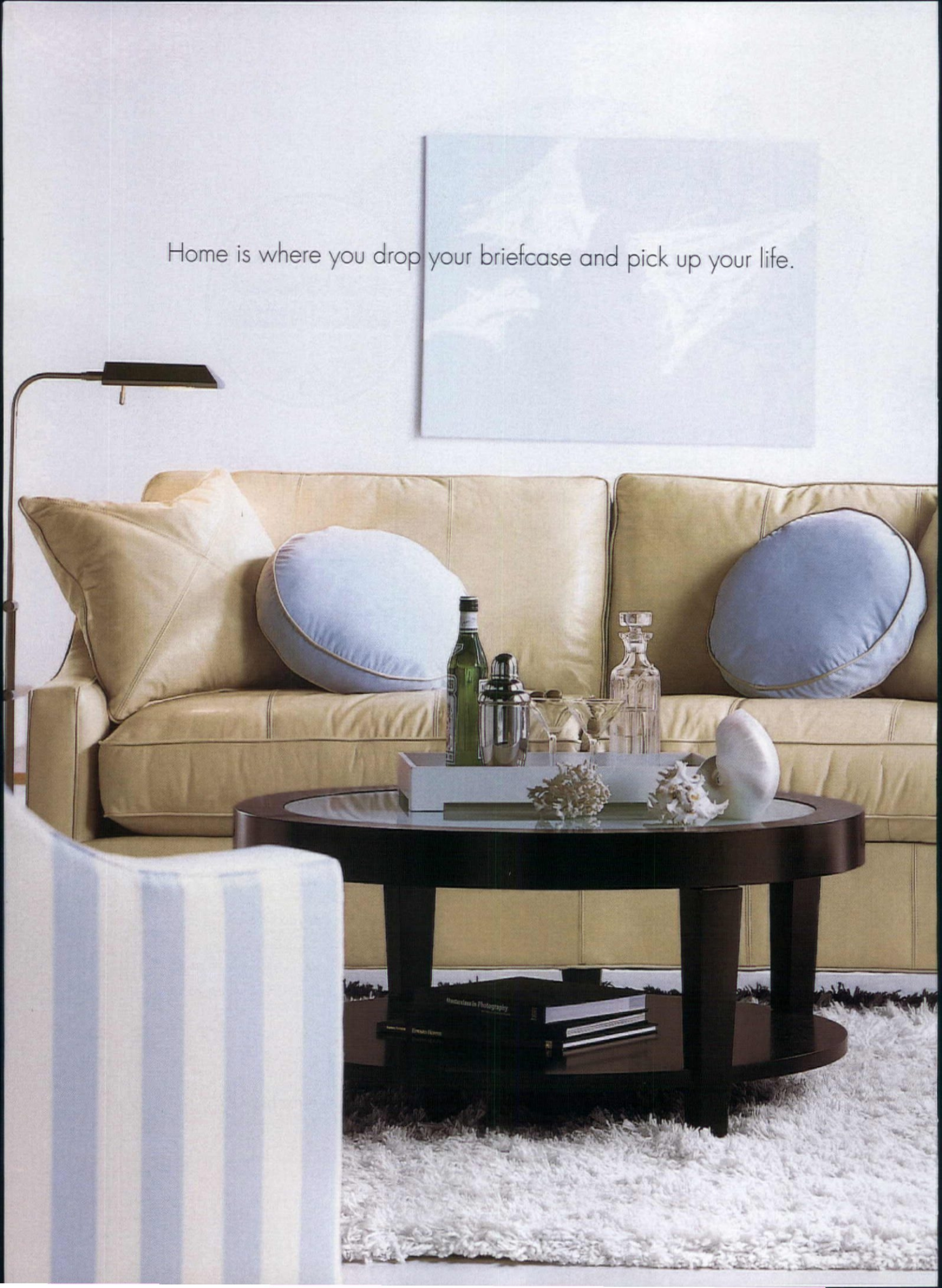
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Things We Love

THESE DAYS I am thinking of selling my house and moving. It is a house I love. It has sheltered me through the end of love and the beginning of love. It has been home to two boys; the younger plans to move to California when he graduates high school. His favorite surfboard will be strapped to the roof of the car; he plans to buy it with money earned at the photographic studio of his uncle. The job is hard work for which (I thought) he was radically unprepared, but it seems that somewhere along the way (certainly not at home, despite my best efforts) he learned to mop a floor. Such are the signs of a child growing into his adult life—the small, necessary, surprising things they learn to do when you are not looking.

I have been given varied and conflicting advice about how to prepare for the empty nest, and, as with all advice, I lean toward that which suits my prejudices and temperament: put it off; don't do a thing. However, just knowing that my days of raising children are about to end has launched me into a bath of tentativeness about the future, and nostalgia for the past—even while it is the present. Every dinner conversation with my son feels freighted; how few are left to us, at the end of a day of school and scrubbing? (Not that there is so much to hang onto in his words; he has entered the realm of "Nothing"—as in "What happened at school?" "Nothing." "What happened at work?" "Nothing." "What is happening in your head?" "Nothing." But I am determined that nothing will not stop me.)

I've already had one child leave home, and, believe me, it was no picnic. The wrench of separation has nothing to do with whether or not your life is busy or fulfilled. It has to do with the finality of inevitable endings. Of course, I am still a mother. My sons still need me—as I need my parents, in some fundamental way, whether or not they are present. It is a human need for guidance; a grounding for the moral compass hopefully, artlessly, even negligently, wittingly or unwittingly, implanted by parents. I will always be mother to my sons, but I am at the end of raising them.

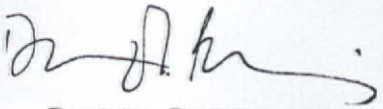
Wherever I am will always be home to them—a home, should they need or want it. But I've been aware of a making a home *for them,* all around their needs, and mine, primarily as a mother—whether it is the sofa in the kitchen so the boys can linger in the morning or the mudroom for every sort of skateboard ever made or the peaceful ambience of the library, meant to capture one reluctant reader and ensconce two avid, contented ones.

As I think about leaving this home, I wander from room to room, wondering what I will take with me to the next home I make. This is a startling exercise—and a way to begin wrapping my mind around the idea of a new stage of life. In the beginning, my tendency was to figure out how I could move it all. But then I found myself wanting to scale back, to simplify.

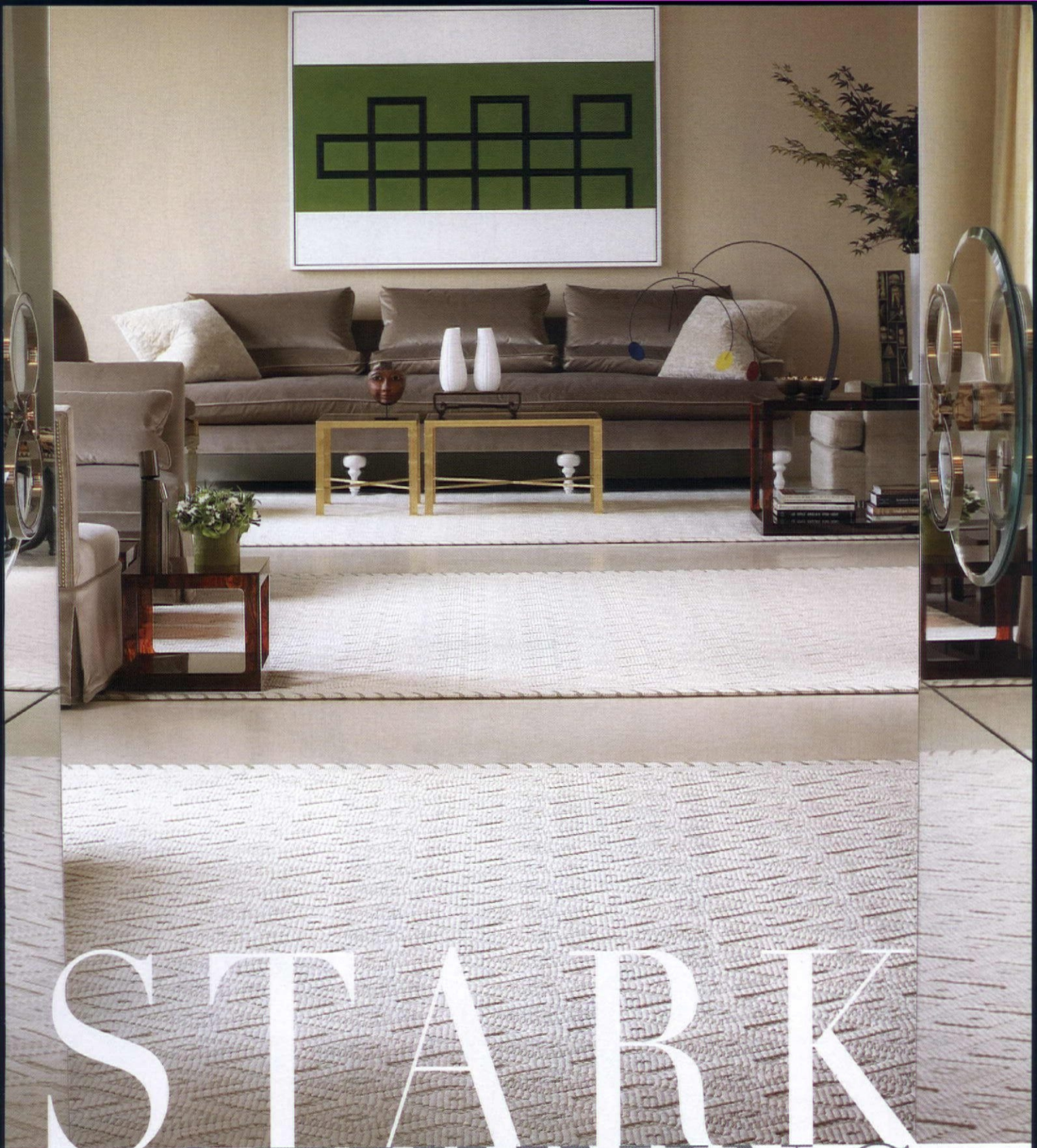
The list of things I would move has dwindled; it has turned into the list of things I love, that carry real meaning for me. There's a liberation in recognizing what you don't need, as well as understanding what you want. The things I love are beautiful, like the large, chalky white Ming vase that sits on the hall table. They are useful. Or they are beautiful and useful, like the 1910 Steinway. We have enjoyed a peaceful coexistence, and I want to keep them close so that the new life feels familiar.

Some friends tell me I shouldn't think about moving until my younger son is finished with college. I can see the wisdom of that: he returns home for holidays, so home should be *exactly* what he left behind. But it can't be. Why pretend that nothing changes? Everything does. I know that, in my misery at confronting an empty house, I will find it unbearable to open the doors to rooms that were once filled with the lives of boys. In fact, I'm so sure that this will be heartbreaking that one evening I began seriously to consider selling the house before my son graduates. I raised this with him—"You don't even talk to me at dinner anymore, so what do you think of that idea?" He raised a weary head from his dinner plate—"Nothing, Mom." But after dinner he walked over to the piano, opened a book on the music stand, and began, for the first time in years, to play. Beethoven's "Moonlight Sonata." That moody, haunting music appeals to adolescents of every generation. He was still playing as I drifted into sleep, so that my dreams were full of moonlit resolution. The next morning he was up early, and playing again; I finally got the message. Of course I could not even think of leaving a moment before that music stopped. Of course I would put off, until the last possible second, leaving a house that we so productively, fully occupy. And of course I will take the things I love with me to the next home, for the things I love most are as durable, light, and portable as a memory—the stuff of dreams. There will always be room for love.





Dominique Browning, EDITOR



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DOMESTIC BLISS

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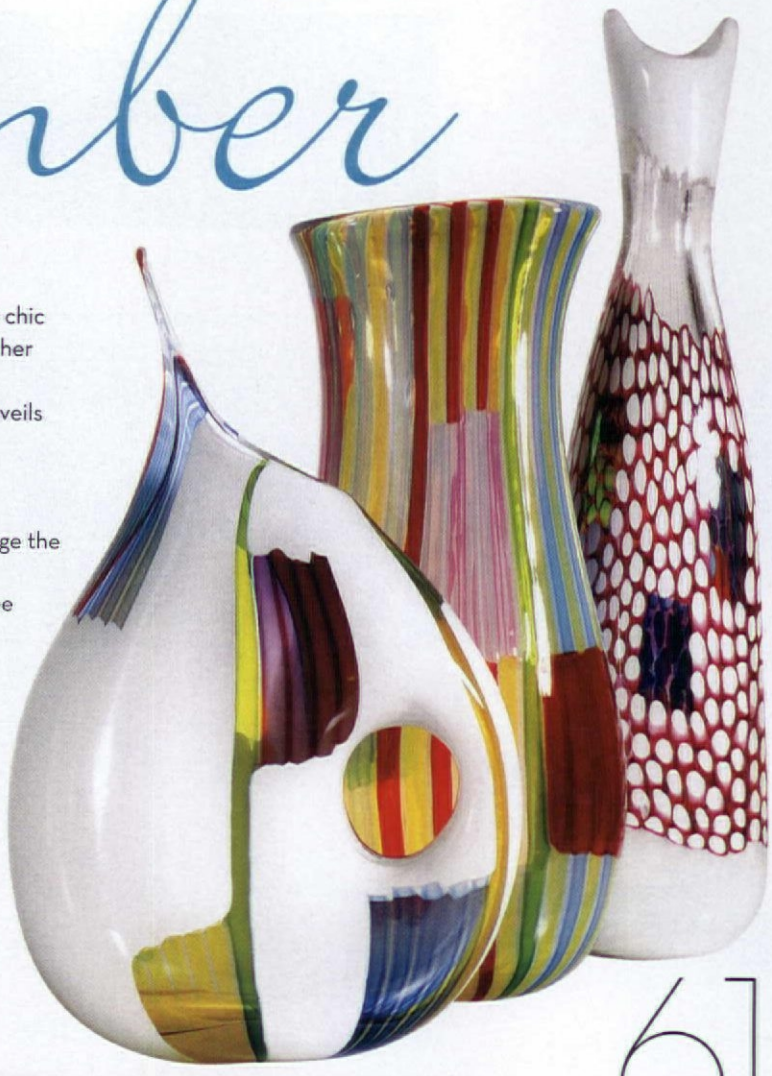
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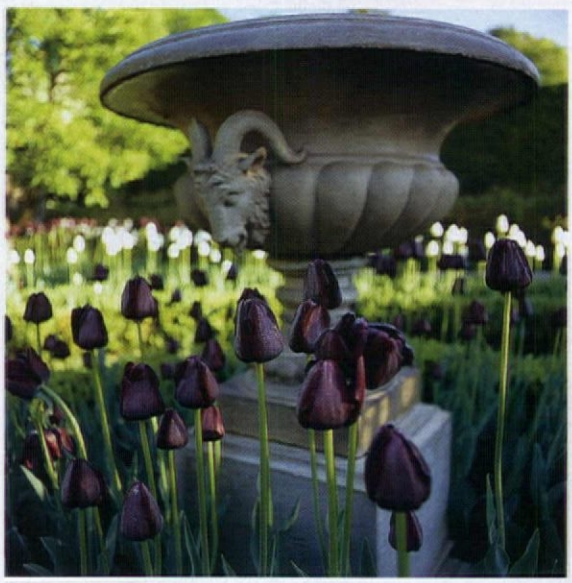
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A selection of Anzolo Fuga's work (This Month's Design Beat, page 61) is on exhibit and available for sale at Lobel Modern in New York City. 212-242-9075. lobelmodern.com. PHOTOGRAPHED BY DAN FORBES.

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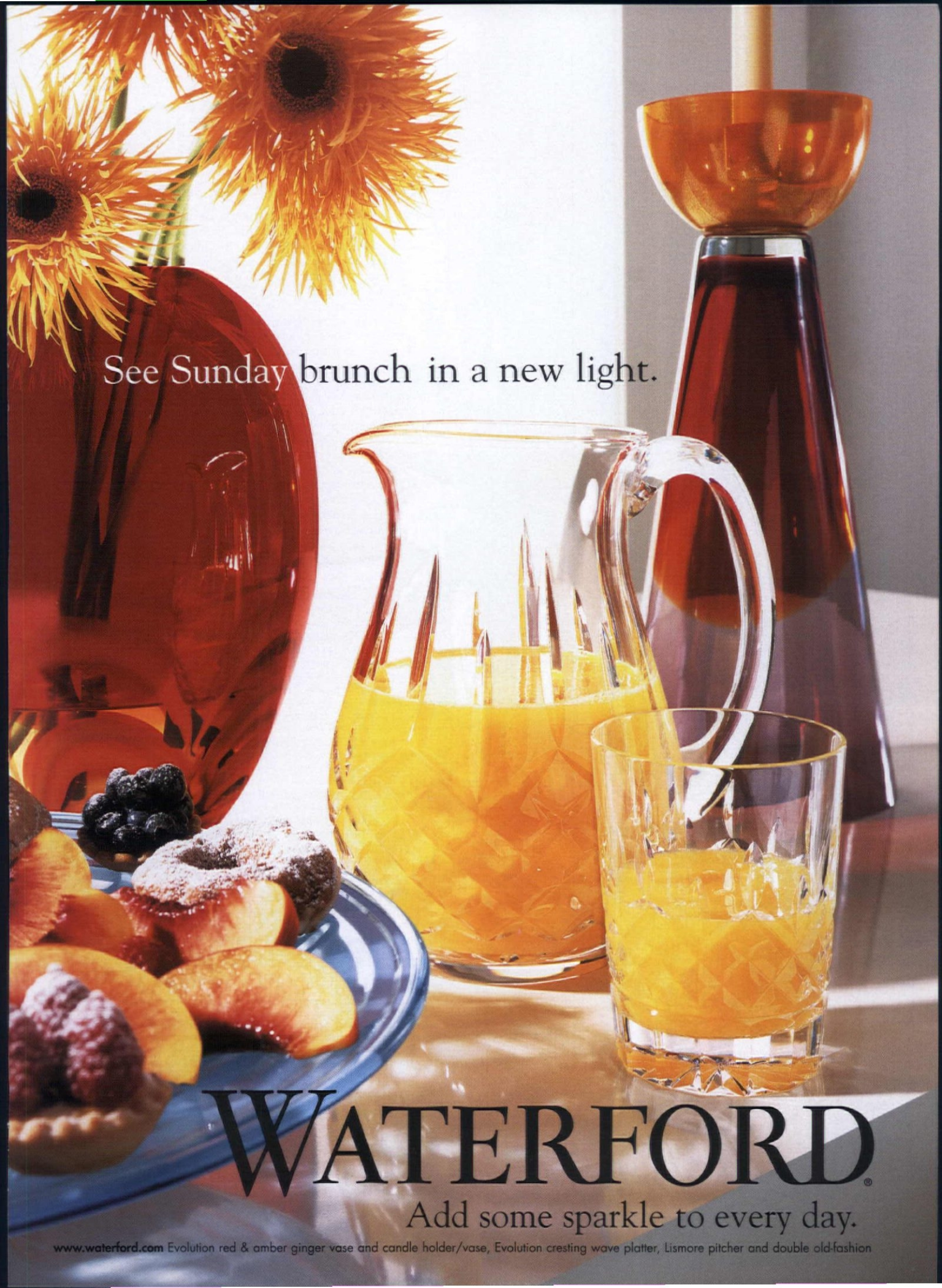
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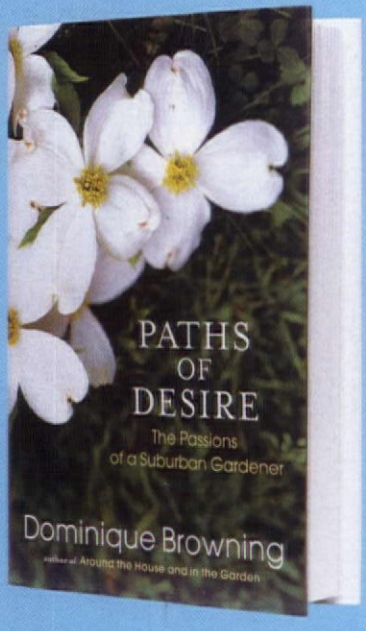
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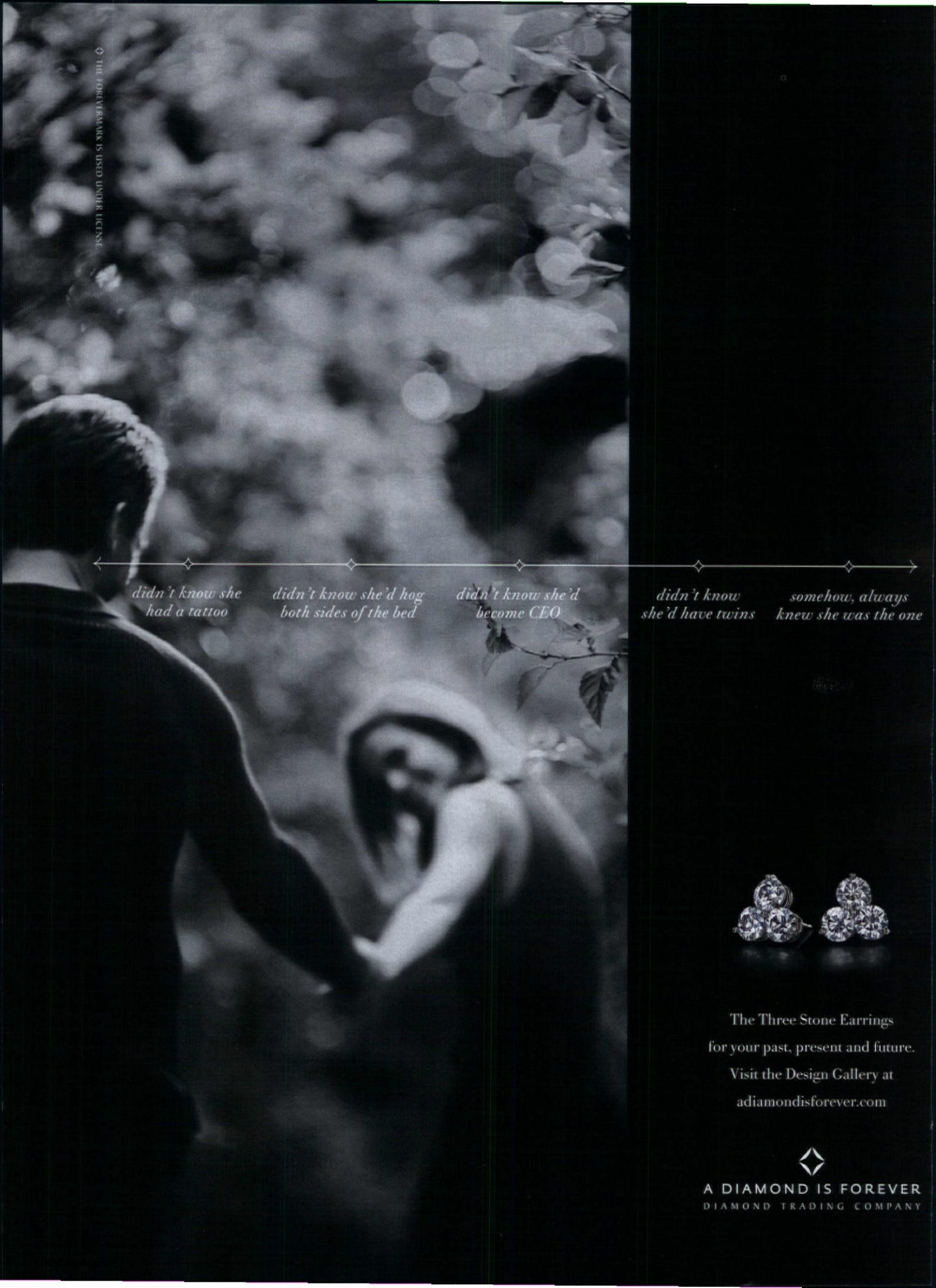
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Domestic Bliss

AT HOME WITH . . . MAUREEN CHIQUET

CHANEL'S CHIC NEW PRESIDENT MAY BE A HIGH-POWERED EXEC BY DAY, BUT HER HOME LIFE IS ALL ABOUT KICKING BACK (HIGH HEELS OPTIONAL)

No surprise here: Maureen Chiquet, Chanel USA's newly minted president and COO, holds strong opinions about tailoring. She likes her jackets fitted, her vintage jeans trim-legged, and her curtains likewise streamlined and free of fuss. "I obsessed over how they would pinch together at the top, so they'd be slouchy rather than pleated," says Chiquet, smoothing the soft tweed framing the windows of her Colonial-style home in New York's Westchester County. "I didn't want them to look uptight. I'm not into froufrou."

Chiquet's home shares the same brand of relaxed sophistication, intellectual rigor, and slightly louche elegance that she brings to her role at the helm of fashion's most iconic brand. An unpretentious feel predominates, as does a studied eclecticism. Midcentury-modern club chairs ▷



Chiquet in her simply furnished, light-filled dressing area. Draperies in a Rogers & Goffigon Ltd. linen-cotton cascade to a honed marble floor inset with a mosaic.

BY JEN RENZI ■ PHOTOGRAPHED BY JEFF RIEDEL

AT HOME WITH... MAUREEN CHIQUET

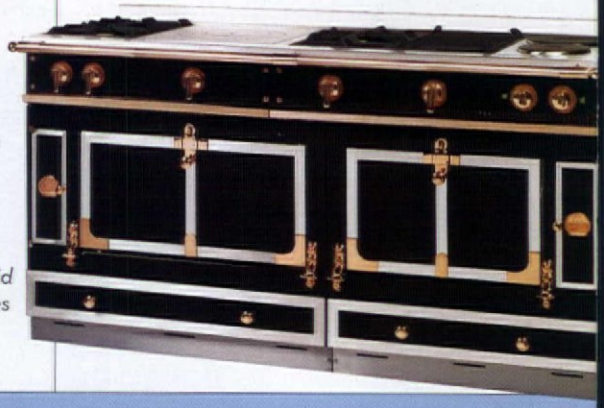
▷ mingle with French flea-market finds. Art Deco lighting plays off 1940s pottery. African folk art shares space with photographs by Sarah Moon and whimsical sketches by Karl Lagerfeld. And in her maple-lined closet, equal square footage is devoted to vertiginous stilettos and the running shoes that support her five-mile-a-day habit. This is a woman who knows how to mix it up and make disparate elements gel. "I don't do themes or periods," she says. "I prefer to juxtapose pieces from different eras and genres. A decor should have some tension, a little attitude."

By nature a homebody, Chiquet all the same owes her mix-and-match sensibility to her globe-trotting—notably summers spent in the South of France with her husband, Antoine, and two young daughters. "The vibe there is so modern and pure," she says, "but with deep, rich colors and wonderful rustic textures." The unhurried pace has also proved inspirational. "I want pieces that have a story and a sense of meaning behind them, to truly be a part of who we are. That's not something you can rush."



"One of the best *things about living in a new house is the integrated technology, like our music system. I prefer mix CDs—I get bored listening to one artist for too long—but David Bowie, Joss Stone, and Miles Davis are favorites." CDs from $10, amazon.com.*

"Appliances today are true luxuries. *A stove is a major design element that's also practical. La Cornue's is a wish-list item—the brand makes such cool-looking stoves, with gorgeous doors. I like the idea of black—it has an authenticity to it." La Château 165, $34,000, La Cornue, from Purcell Murray, San Francisco. 415-468-6620.*



"I'M HESITANT TO CALL MYSELF A COLLECTOR—IT'S SUCH A BIG WORD. I DON'T LIKE BEING DEFINED BY MY OBJECTS. BUT I AM PASSIONATE ABOUT BEAUTIFUL THINGS"



"We installed a *pétanque* court *in our backyard, although Antoine uses it more than I do! When he convinces me to join a family game, I usually lose to daughter Mimi." Travel set, $43, Pétanque America. 800-682-2557. petanque-america.com.*



"I love white *houses, but this one demanded color. Designer Tim Button helped me pick paints. For the dining room, I envisioned a dark, saturated red—cozy and kind of sexy." Color DKC-17, $72 per gallon, Donald Kaufman Color Collection. 800-977-9198.*



"A good friend *of mine gave me this bath gel as a present. The scent is pretty amazing. I'm not a big-time soaker, but I do take hot baths at night if I'm stressed out. When you get up and run at 5 A.M., you don't have time for leisurely baths!" Deep Calm bath and shower oil, $53, from thisworks.com.*



"I bought my 1940s vanity table at the flea market in Paris, where we were living when we bought this house. The selection is better than in New York, as are the prices, even with shipping!" Floral arrangement, Banchet Flowers, NYC. 212-989-1088.

"I'm not a big fan of hotel living, except at the Ritz in Paris. I stay there every time. To make it feel like home, I bought an espresso machine, which they store for me. It's so nice to wake up and make coffee in your pj's." Essenza C90 by Nespresso, $179, williams-sonoma.com. Cup It mug, $85 for two, with saucers, Alessi. 212-431-1310.



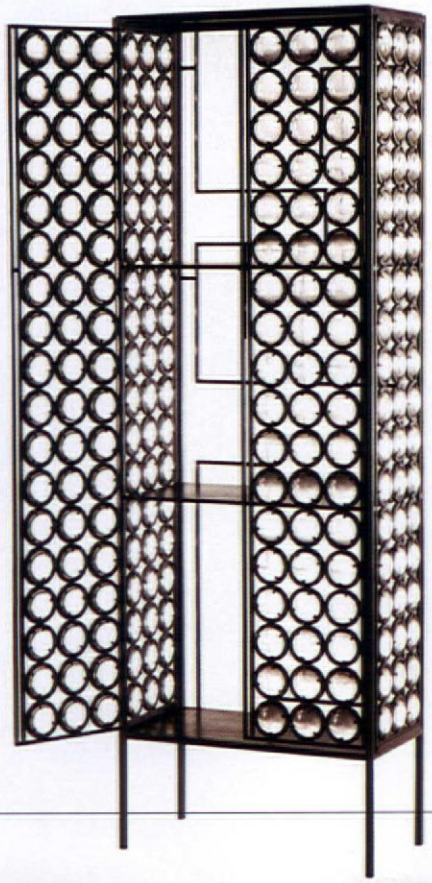


"I often pair Chrome Hearts jewelry with my Chanel. I recently found out Karl Lagerfeld is also a fan. He wears it so well." Pearl cross brooch, $910, and metal/tweed brooch, $385, Chanel. 800-550-0005. Sterling BS fleur pendant with diamonds, $9,850, on white gold chain, $830, and O Ring sterling necklace with pavé diamonds, $33,900, all from Chrome Hearts, NYC. 212-327-0707.

"I AM AN INCESSANT TRIER. IT'S A PROBLEM

WHEN IT COMES TO BEAUTY PRODUCTS—I HAVE MORE SKIN-CARE AND COSMETIC PRODUCTS THAN YOU WOULD CARE TO KNOW ABOUT. I GUESS I'M LOOKING FOR THE MAGIC ELIXIR"

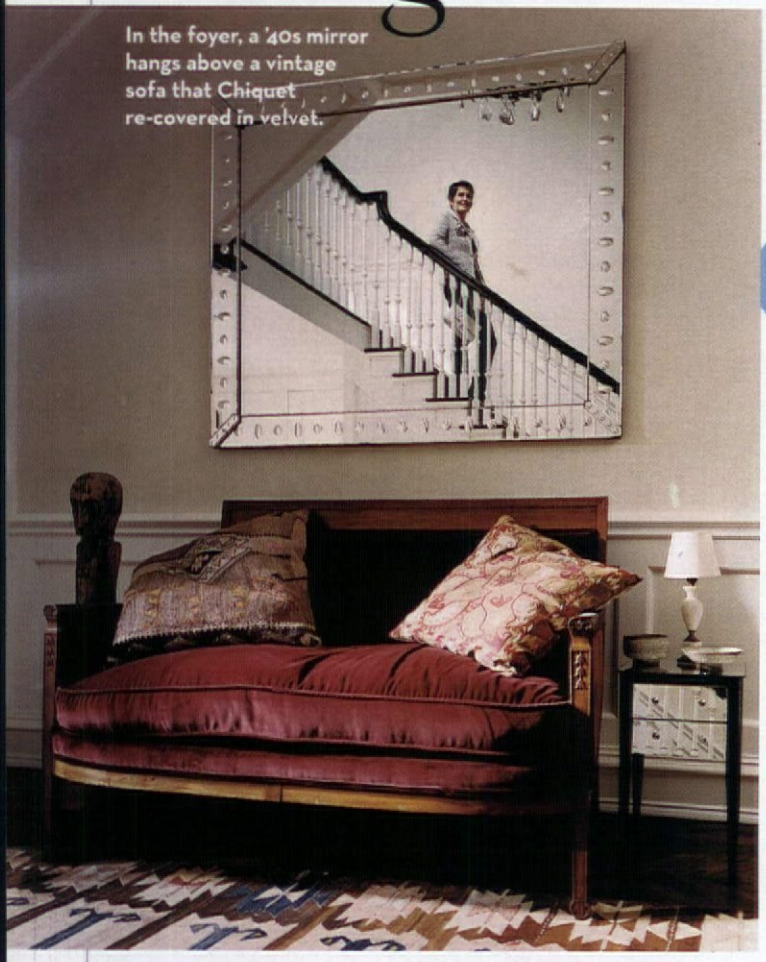
"Architect Peter Marino first brought Christophe Côme's work to my attention. He's a cool young artisan and a really nice guy. I like to support emerging designers doing unusual work. I have this glass cabinet in my dining room. The piece is very modern but with a great patina and roughness to it." Christophe Côme Meuble Loupes cabinet, $28,160, Rabih Hage, London. 44-207-823-8288.





"I never had enough closet space before. Now I have room to actually see my clothes—and all my running shoes, which I never seem to be able to get rid of!"

Design makes me feel...



In the foyer, a '40s mirror hangs above a vintage sofa that Chiquet re-covered in velvet.

soulful

"The French aesthetic is exquisite when it comes to industrial design—think Jean-Michel Frank or Jean Prouvé. Their furniture was made to be functional, but there's a soul that shines through."

rested

Every summer, we vacation in the Lubéron region in the South of France. It's the most completely sensual place I've ever visited. It's how I relax: surrounded by the sound of crickets, the smell of lavender, and a glowing yellow-orange sunset.

selective

"I SPENT A LOT OF TIME CHOOSING FABRICS. I TEND TO BE PRETTY SPARSE AND NEUTRAL, BUT I LIKE TO HAVE A BIT OF POP. I PICKED VERY TONAL FABRICS, WITH SUBTLE PATTERNS. I EVEN USED SOME SUITING FABRICS FROM AN APPAREL HOUSE IN MY DEN."

real

"I love imperfections—beat-up, rustic furnishings that have texture and rough edges. I have a soft spot for the château-is-crumbling aesthetic, objects that look like they've really lived."

cosmopolitan

"WE HAVE THINGS IN OUR HOUSE FROM ALL OVER THE WORLD: BOWLS FROM MEXICO, MIRRORS FROM RAVELLO, DISHES FROM PROVENCE, ANTIQUE LIGHTING FROM PARIS. WE'VE LIVED IN SO MANY DIFFERENT PLACES, AND WE TRAVEL ALL THE TIME. I LIKE MY HOME TO REFLECT THAT."

antsy

The hardest thing about decorating my home is that I get tired of things! My attention span is too short. Change is much more interesting to me.



From top: Country Tweed wool, to the trade, Holland & Sherry. Toccata linen-cotton, to the trade, Rogers & Goffigon Ltd. Stanza linen-silk, to the trade, Larsen. Castel Laine Epaisse wool, through Donghia. □

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CHAMPAGNE PERRIER JOUËT

It was in 1902 that the prestigious Champagne House Perrier Jouët commissioned Art Nouveau founder and master glassworker Emile Gallé to create a special bottle design that would capture the essence of the Belle Époque.

The result was a stunning abarasque of white enamel anemones applied to an elegant green bottle. With the anemones, Gallé evoked the floral, feminine, and delicate style of Perrier Jouët champagne. The bottle design also expressed the style of the Belle Époque, or "beautiful era," whose most distinctive artistic impressions included motifs of flowers, birds, and female forms.

If ever there were a period that perfectly conveyed the feelings we associate with champagne, it would be the Belle Époque. The era's *joie de vivre* also influenced creative endeavors, including art, music, literature, and popular entertainment.

PERRIER JOUËT
Haute Totes

INSPIRED BY PERRIER JOUËT'S ICONIC FLEUR DE CHAMPAGNE

Partnering with House & Garden Magazine, Champagne Perrier Jouët will unveil this year's artfully interpreted one-of-a-kind champagne carrying cases at a New York City exhibition. Each tote, inspired by the famous flower bottle as well as the creative and whimsical Belle Époque, will be crafted by leading designers from a variety of design disciplines.

Previous designers include Avi Adler, David Stark, Alexa Hampton, Patrick Jouin, Rick Lee, Catherine Malandrino, Karim Rashid, Kate Spade, Amy Chan, Harry Allan, Celerie Kemble, Lela Rose, Randy Ridless, Beth Martell, Hable Construction, Kathyrn Ireland, Lulu Guinness, and Miles Redd. The 2005 designers and their creations will be unveiled on HouseandGarden.com in the coming months.



Designer: Karim Rashid



Designer: Kate Spade

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HOUSE &GARDEN open house

EVENTS, PROMOTIONS AND DESIGN INSPIRATION

WHAT WILL HE DO FOR LOVE THIS CHRISTMAS?

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So before you receive another pair of gloves, hint to that special someone in your life that this Christmas you want a gift as unique as you, a Diamond Right Hand Ring.



Celebrate the Season with the Things—and People—We Love

The holidays are a time to revel in the magic of memories and share in the joys of the season with family and friends. This year, give a gift that's as unique and personal as the special people in your life. With their enduring style, superior craftsmanship and an unparalleled variety of patterns and finishes, Larson-Juhl offers a collection of custom frames that are sure to inspire.



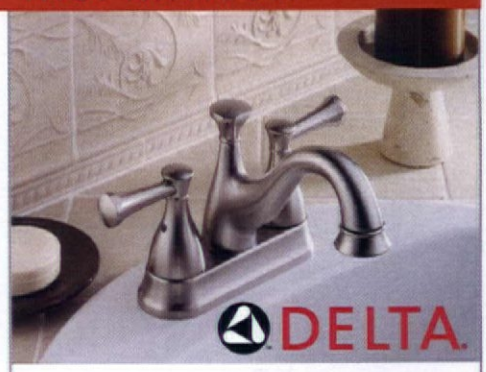


Creative Tips

- *Looking for the perfect gift? Custom frame a special photograph or memento, and turn a simple gesture into a treasured keepsake.*
- *Add a splash of creativity to your holiday season! Take your latest project, such as a painting or needlepoint, or take your child's artwork from school, and custom frame it to create a gift with a sentimental touch.*
- *At home for the holidays? Frame themed prints, objects or other seasonal items and arrange them in a special wall group for a unique display.*
- *Make the moments last. Capture your holiday memories in a custom frame, and create tomorrow's heirlooms.*

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VISIT WWW.HOUSEANDGARDEN.COM/HG

Fabric Obsession

THE LEGACY JED JOHNSON ASSOCIATES UNVEILS NEW FABRICS IMBUED WITH THE WARM, WITTY REFINEMENT OF THE LATE MASTER BY CAROLINA IRVING



A subtle sense of sophistication was the keynote to the work of interior designer Jed Johnson, who died in 1996. At Jed Johnson Associates, his twin, Jay, carries on his brother's legacy. The firm's design team has issued a new fabric collection that will bring Jed Johnson's aesthetic—a delicate balance of serenity and punch—to a wider audience. The line includes five woven designs and an array of prints, many available with or without hand embroidery. Best, you can mix all the patterns for the kind of unstudied look we tried to achieve here. The collection appeared in October at John Rosselli & Associates, where, this spring, Jed Johnson Home will also introduce a new line of furniture.

Jed Johnson Home fabrics include Walden, in Chestnut (on pillow, far left, on floor); Frenzy, in Clay (curtains); Faux Bois, in Maple (settee); and Medallion, in Imperial, Jacob, in brown, and Poppy, in Tomato (pillows, from left). All at John Rosselli & Associates. Pearson settee, Henredon. Rug, Tai Ping Carpets. Stool, $1,500, tuckerrobbins.com. Lamp, $4,800, bakerfurniture.com. Light Gray paint, Farrow & Ball. □

PRODUCED BY SABINE ROTHMAN ■ PHOTOGRAPHED BY DON FREEMAN


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Heart of Design

BUILT FOR GOOD ARCHITECTURE HAS THE POWER TO TRANSFORM THE LANDSCAPE. MEET FIVE ACTIVISTS WHO WANT TO HELP ARCHITECTURE CHANGE THE WORLD

BY PAUL O'DONNELL AND JEN RENZI



< DESIGN CORPS

For Bryan Bell, the best way to change the business of architecture was to leave the profession altogether. In 1989, the Yale-educated designer left a top New York firm to spend four years with Rural Opportunities, an agency that provides housing and education for migrant workers. When he returned to architecture, it was to cofound Design Corps, a nonprofit that designs houses, child-care centers, churches, and other structures for those whom Bell describes as "under-served by the profession." As an activist, Bell rejects Habitat for Humanity's one-size-fits-all approach. As a designer, he is critical of his colleagues' exclusive focus on a few big, well-paid projects, arguing that architects would serve people—and their profession—better if they worked at all economic levels, the way other professionals do. "Architects have a too limited idea of what they can provide," Bell says. "They do the plastic surgery, but they should do the emergency room, too."

Bell stands outside a prototype of a bathhouse for migrant workers developed through Design Corps and North Carolina State University.



THE 1% SOLUTION >

"Pro bono means 'for good,' but it's associated more with 'for free,' " notes John Cary, executive director of San Francisco's Public Architecture, a nonprofit interested in both sides of that equation. The 1% Solution, an effort founded by Cary's boss, John Peterson, aims to recruit architecture firms to donate 1 percent of their staffers' time to charitable design work. Work done for free, the two hope, will change the way all architects' projects come about. "Designers inherently wait for clients with funding," Cary says. "We're trying to have designers be problem identifiers, not only problem solvers." ▷

John Peterson, left, and John Cary in San Francisco.

Heart of Design



< Architecture for Humanity

Architecture for Humanity's impassioned cofounder, Cameron Sinclair, is no stranger to the human obstacles that a natural disaster can expose. In his efforts to use design to help victims of storms, AIDS, and other humanitarian crises, he has overcome limited resources, bureaucratic red tape, and even errant pachyderms. "To rebuild Sri Lankan towns destroyed by the tsunami, we've had to take elephant migration patterns into account," he explains. "If we build in the wrong locations, they'll just lean on the houses and squash them." Site-specific solutions are central to Architecture for Humanity's mission, says Sinclair, who splits his time between advocacy and fieldwork. "We're a conduit between the design and humanitarian fields, developing facilities that respond to the immediate concerns of particular communities, while ensuring their long-term economic sustainability." In Kirinda, Sri Lanka, the organization has incorporated workshop space into housing to help reinvigorate local industry. "When you're dealing with such fragile communities," says Sinclair, "it's important to design with pride and not pity."

Architecture for Humanity cofounder Cameron Sinclair.

Common Ground Community >

Rosanne Haggerty aims to solve two problems in one: save historic buildings as a means to saving shattered lives. She founded Common Ground Community—the country's largest developer and operator of supportive housing—to rehabilitate run-down properties into stately residential facilities that incorporate job training, health care, counseling, and other social services. Her approach is admirably holistic on a number of levels. "Instead of just carrying out a straightforward rehab," says Haggerty, "we execute each project with a level of quality and a respect for history to create properties that have a profound contributory value to the urban landscape, the community, and the inhabitants." A recipient of a MacArthur "genius" fellowship who is studying real estate and development at the graduate level, she is quick to capitalize on architecture's emotional side. "Design can have a powerful impact on peoples' perception of their environment, their behavior, and their sense of hope and dignity," she says. □



Common Ground Community's Rosanne Haggerty in New York's Prince George residence.

Technology



∧ Snapshots to Go

For instant holiday smiles, make party favors in a flash—photos of you and guests, printed on the spot with a portable ink-jet printer. HP's Photosmart 475 ($280, photosmart.com) takes the task on in style, with a diminutive profile and foldable handle. At less than 4 pounds, it's easy to carry. To print snapshots, just plug in a PictBridge-enabled camera or the memory card and see images on the pop-up LCD screen. A simple interface allows you to crop, zoom, and take out red-eye. Party Polaroids may have met their match.

■ Two distinctive features make the HP 475 stand out from other portables: it prints both the standard 4-by-6-inch size and also 5-by-7-inch, and it has a 1.5 GB hard drive that can store as many as a thousand photos. You can grab images from a friend's camera, store them, and print the best ones later.

∨ Best in Show

It may not be the most eye-catching camera, or the smallest (see the next pages for those models), but for making the best pictures it's hard to beat the Fuji FinePix F10 ($400, fujifilm.com), a standout among the current crop of digital point-and-shoots. Here's what we like about it:

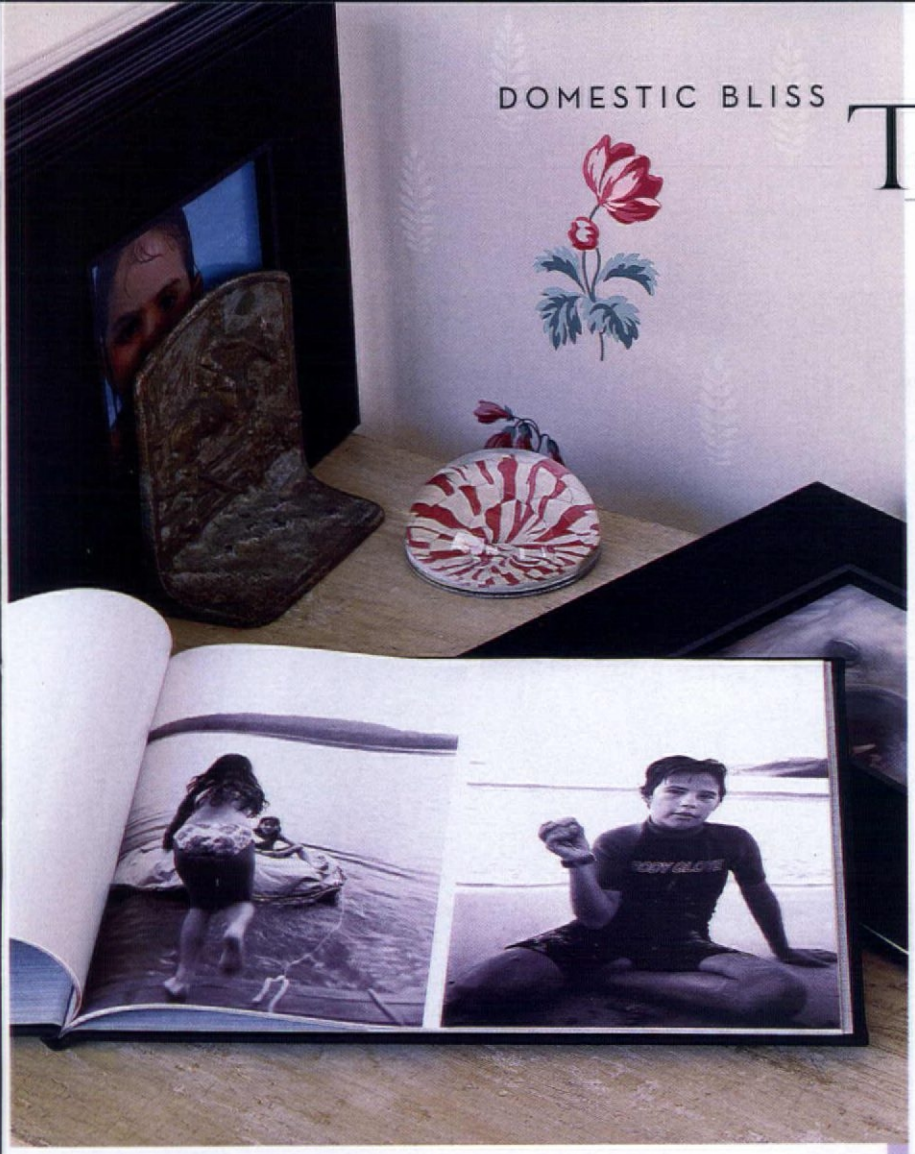
■ It's great at taking photos in low light. Since the F10 processes low-light images differently than other cameras on the market, you can take pictures in dim settings and forgo the flash, capturing more scenes in atmospheric natural light.

■ The battery life lets you take as many as 500 shots on one charge. Many digital cameras allow only half that number.

■ Pros shoot with it. Kipp Wettstein (kippwettstein.com) is a New York photographer who usually builds and uses large-format cameras. The F10 has "incredibly sharp optics and a simple design," he says. "And the way it shoots in low light without digital noise is a breakthrough for these small cameras." ▷



Technology



THE NEW PHOTO ALBUM

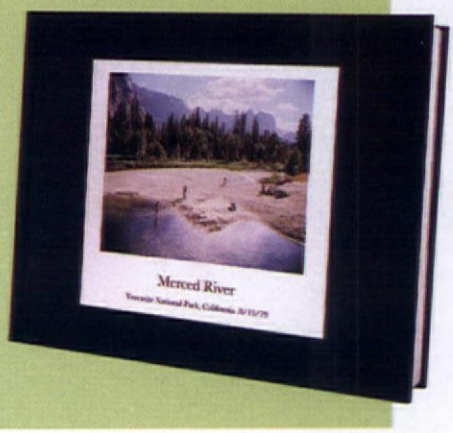
Think of it as streamlined scrapbooking: with digital photo book publishing, a service offered by a handful of online companies (see sidebar), you can compile your best digital snapshots into a printed and bound album. The results look professional, with photos printed on glossy pages, bound together with cloth or leather or between soft covers. Best of all, the books are not difficult to make, and surprisingly affordable; we used Apple's iPhoto program to create the book above, with 13 pages, for $35, excluding shipping.

Here's how it works: After you go through photos from, say, a vacation or wedding, weeding out the bad shots, load the remainder into a template in one of the bookmaking software programs. The templates range from simple white layouts, like Apple's "classic" format, which we chose for the book above, to colorful, textured backgrounds. Once you've arranged the photos to your liking, you can add captions or else keep it simple, as we did. After you select the binding style and cover, your album is ready to be printed and shipped. (Apple, for example, takes three to four days to print a book; there are several shipping options.)

The books are convenient for cataloging trips and events, but one of the best uses we've discovered is to make new family albums from old, seldom-seen prints, which can be scanned and compiled. Since many services print multiple editions of the same book at a discount, you can order several and give them as gifts. Get those pictures out of the hard drive—or the attic—and onto the coffee table.

"These books are wonderful because they force you to edit yourself."

Apple's iPhoto books may be geared for casual shooters, but famed photographer Stephen Shore finds their quality good enough for some of his own work. He uses iPhoto to produce limited-edition books, sold through 303 Gallery in Manhattan, of both his digital pictures and older, scanned film. "Snapshooters go to the Grand Canyon and fill up their memory cards with photographs," he says. "The question is what do you do with them all?"



Getting Published

Where to get started if you'd like to make your own book:

- **IPHOTO** offers the most streamlined interface, but it's for Mac users only. apple.com.
- **MYPUBLISHER**, for PCs, produces books virtually identical to iPhoto's, and adds an option for a leather cover. mypublisher.com.
- Worthy Web-based options include **SHUTTERFLY.COM** and Kodak's **KODAKGALLERY.COM.** Neither of the services requires you to install software. ▷

Technology



Framed, Digitally

Can't decide which photos to showcase on the mantel? Pacific Digital's 8-by-10-inch MemoryFrame solves the problem by storing up to 80 images from your camera's memory card, rotating through them and displaying each one on a brilliant LCD screen. $400. pacificdigital.com. ■ For smaller digital frames, try Philips (consumer.philips.com) or Westinghouse (westinghousedigital.com).

CHIC, SLEEK, AND SNAPPY

ULTRASLIM POINT-AND-SHOOTS MAY MAKE HEADS TURN, BUT WHAT ABOUT THE RESULTS?



CANON POWERSHOT SD30 Available in red, black, gold, or violet, this camera looks and feels like jewelry in the palm. Crisp 5 megapixel photos, good ergonomics, and simplified controls make it a smart blend of style and function. $400. powershot.com.



FUJIFILM FINEPIX Z1 A black or silver body holds a fixed lens for taking 5.1 megapixel photos. We like the natural-light function for night shots and the bright 2.5-inch LCD screen, but the menu system is less than intuitive. $400. fujifilm.com.



KONICA MINOLTA DIMAGE X1 Though it has a distinctive metal body and captures the most megapixels—eight—of the cameras we tested, its shutter lag and slightly soft image quality are turnoffs. $400. konicaminolta.com.



CASIO EXILIM EX-S500 Just 0.6 inches thick, this camera is the slimmest we tried, and perhaps the flashiest, but we find its five megapixel images not as appealing as those of its competitors. Also available in white or gray. $400. exilim.casio.com.



SONY CYBER-SHOT DSC-T5 A chrome lens cover slides onto this ultralight metal body, available in silver, black, gold, or red. We like the sharp pictures and 2.5-inch LCD screen. A good marriage of design and image quality. $350. sonystyle.com. □



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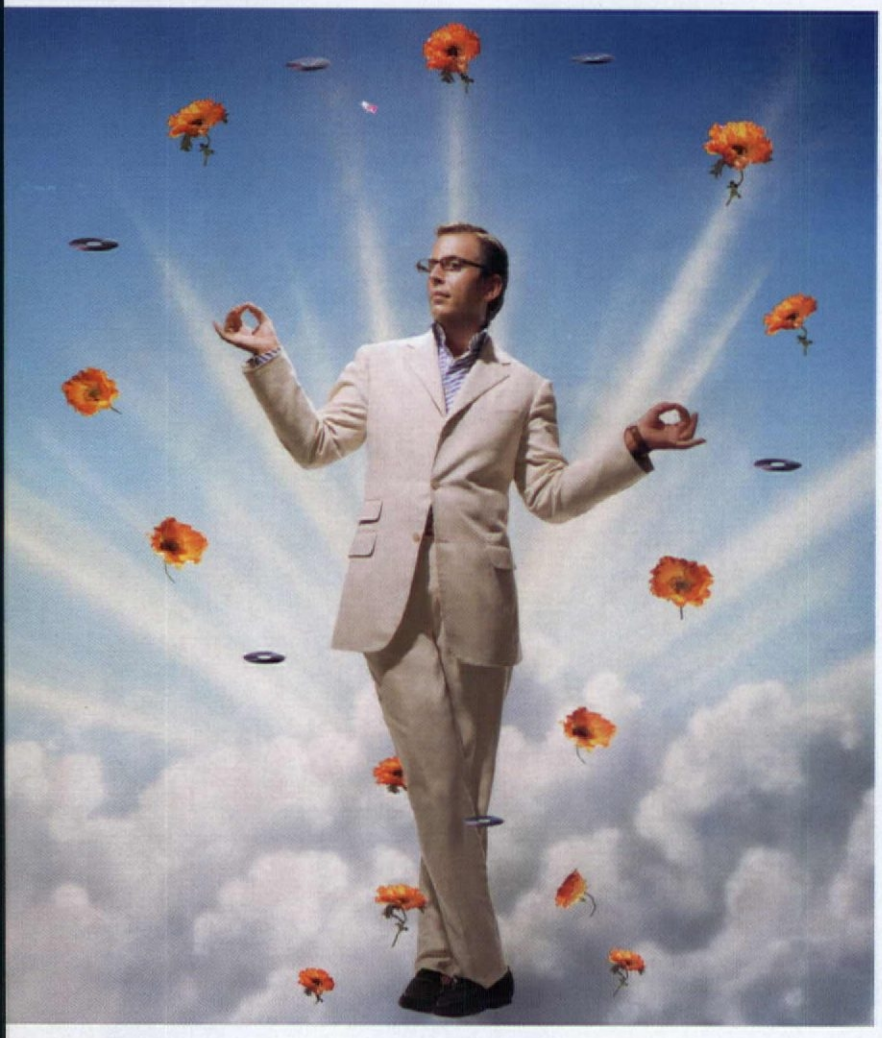
*based on 4 weeks use in clinical test

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Design Mind

HEAVEN SCENT HARRY SLATKIN, FRAGRANCE MAKER AND HEAD OF LIMITED BRANDS' HOME DIVISION, TALKS ABOUT ELTON JOHN, PREMIUM PACKAGING, AND CANDLES THAT SMACK OF ART BY CYNTHIA FRANK



Turn on, tune in, bliss out: home fragrance guru Harry Slatkin's first product for Bath & Body Works makes dispersing scents as easy as playing CDs.

AFTER LIMITED BRANDS bought Slatkin & Co., the home fragrance firm that Harry Slatkin founded in 1991, the conglomerate appointed him president of home design, charged with overseeing goods for some 3,700 stores, including all Bath & Body Works, White Barn, and Henri Bendel shops. His first product, the Scent Dock, a sort of CD player for aromas, emits a selection of scents instead of sounds. We talked to him about what a nose knows.

Why have home fragrances become so popular?

"Let's face it, the world is scary, and people want to escape. Lighting a candle creates a warm, relaxing environment. It takes you away from the everyday. When I started 14 years ago, home fragrance was an elitist product. It was only for the rich, and used only when they had company. When stores started carrying my candles, I demanded they be in cosmetics instead of the home department. It changed how people use them. Now everyone uses a scented candle to pamper themselves."

You produce signature fragrances named for such notables as Elton John, Oscar de la Renta, and the late C. Z. Guest. Are those collaborations?

"These are all people with great design sense, great spirit, who have created their own image. I interpret that image. Some get very specific. Elton John goes into his garden, pulls out flowers, and says, 'I want it to smell like this.' Oscar de la Renta gave me a mood. He told me, 'I want it to smell like my island house.' It's always a learning process. Until I worked with C. Z. Guest, I didn't realize that any orchids had scent, and yet there are many scented orchids. Once I have the inspiration, then it's up to me, as a nose, to create the right scent. It's never one specific flower; it's being that mad chemist in the lab, putting different things together until you finally get a potion that works."

Limited Brands caters to a very different audience.

"I'm going to bring my new audience the same luxury you get in the best stores. No more cheap cherry candles; no more watermelon candles. The most important thing, whatever you are doing, is never to talk down to your audience. Home fragrance, I think, has spoken down to its audience. Cherry and watermelon spoke down to them."

How do you devise packaging?

"When I design packaging, I think of Hermès and Tiffany. The sight of a Tiffany box or an Hermès box is just as exciting as seeing what's inside. That's what a box should be like. For Slatkin & Co.'s new holiday collection, we used gauffrage, a stamping process that uses heat on velvet, to make the most amazing floral pattern."

Your new job is going to bring you to India, Hong Kong, Paris, and elsewhere. Does travel give you ideas that translate into products?

"Well, just to wake up in Paris in the morning and have coffee is an inspiration, and so is seeing all the colors in India. To be honest, though, you can be in your bedroom with your eyes closed and that can be inspiration." □

PHOTOGRAPHED BY FRANÇOIS DISCHINGER

In the Kitchen

OVEN READY ROAST CHICKEN, VEGETABLES, OR BEEF—NOTHING IS MORE WELCOME ON A WINTER'S DAY BY LORA ZARUBIN AND CARA TAKAKJIAN



A home-cooked roast is not a complicated matter, but its preparation is streamlined when you have the right materials on hand. The La Cornue rolling cart with butcher-block top makes an excellent prep station, with enough room for a hefty standing rib roast, plenty of potatoes and vegetables, and the rest of the equipment you'll need before you're ready for the drama of rolling your roast to the oven or the table. The Mauviel stainless-steel-lined copper pots add a lot of culinary glamour to your kitchen, but they also help you maintain excellent control over the heating and cooling of your food.

La Cornue **BUTCHER BLOCK CART**, $6,000, through Williams-Sonoma, stores only. 800-541-2233. Mauviel stainless-steel-lined **COPPER PANS** with brass handles: 1.9-qt. sauté pan, $172; 10.25-in. oval fry pan, $210; 0.9-qt. saucepan, $116; 3.5-qt. sauté pan, $219; 1.65-qt. chef's pan, $142; 1-cup butter warmer, $44; 11.75-in. crepe pan, $152. All from Bridge Kitchenware. bridgekitchenware.com. For similar **SALT AND PEPPER MILLS**: Vic Firth's Federal-style mills, $38. vicfirthgourmet.com. Standing rib roast from Lobel's of New York. lobels.com. ▷

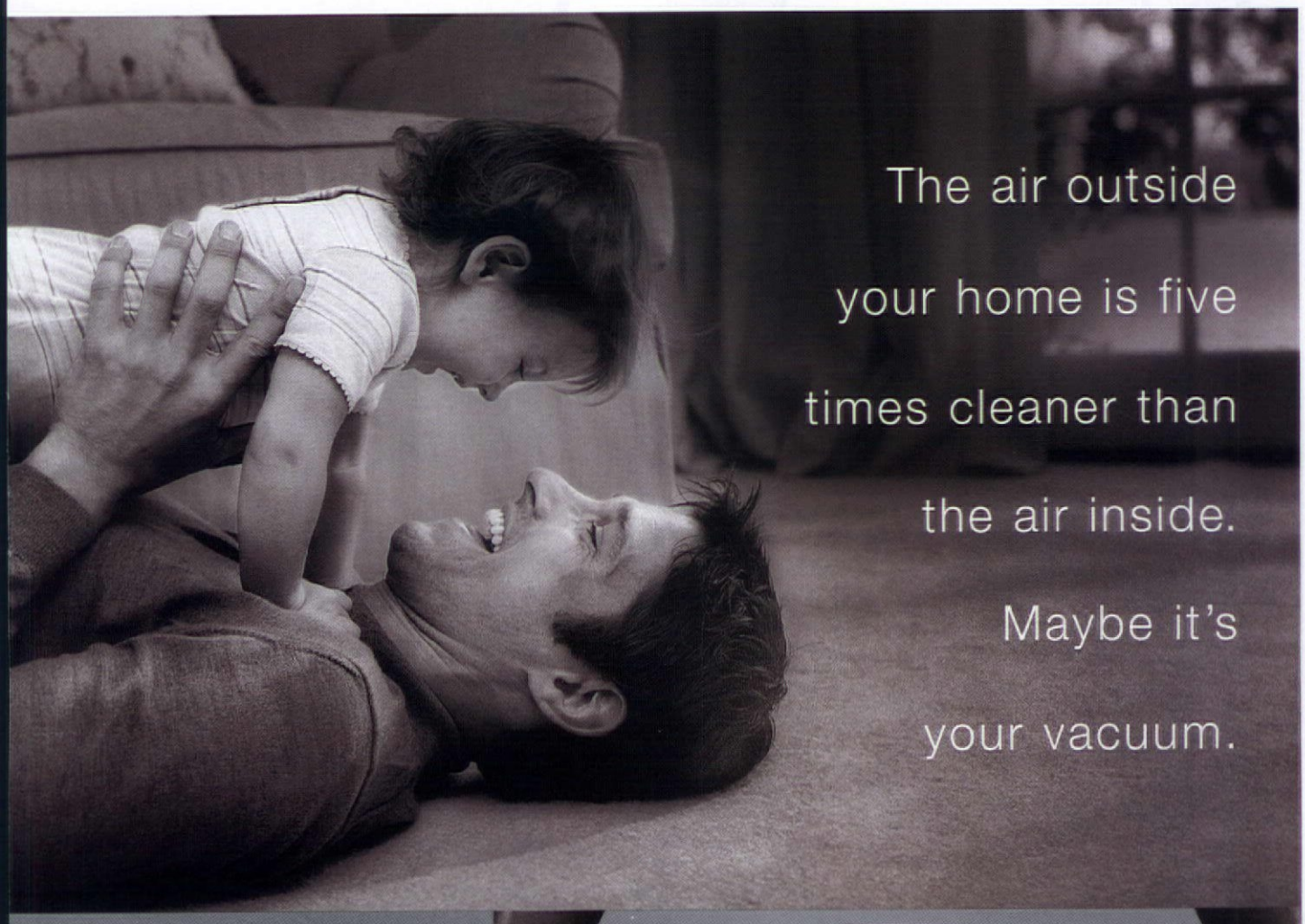
PRODUCED BY KIM GIESKE ■ PHOTOGRAPHED BY JOSÉ PICAYO

In the Kitchen

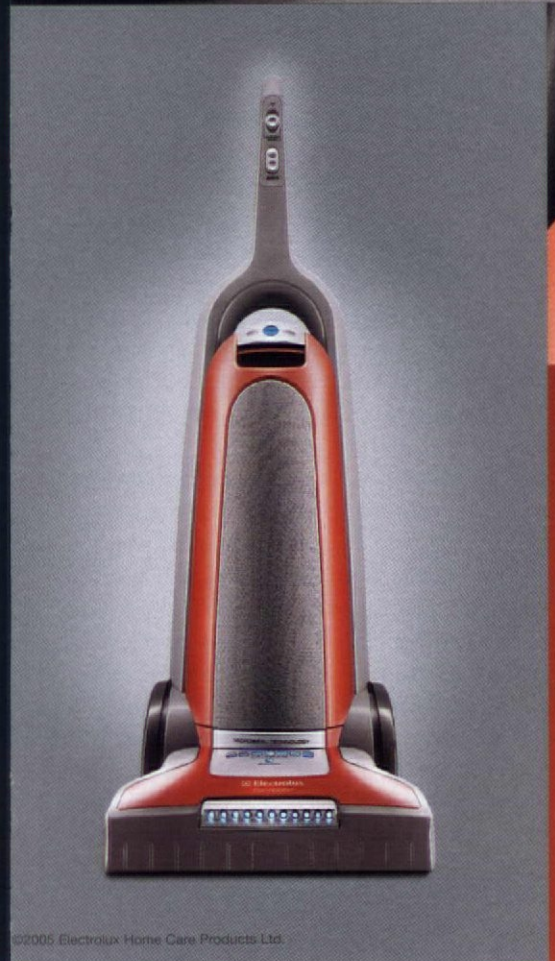
SUCCESSFUL TOUCHES HERE ARE THE TOOLS THAT MAKE ROASTING A SIMPLE MATTER



1 CuisiPro **ROAST-AND-SERVE RACK**, $28, Broadway Panhandler. 866-266-5927. **2** Acorn **TWINE HOLDER**, $26, Williams-Sonoma. 800-541-2233. **3** Global **CARVING SET**, $162, Metro Kitchen. 888-892-9911. **4** Römertopf terra-cotta **CHICKEN ROASTER**, $35, romertopfonline.com. **5** Amco Houseworks **BASTING BRUSH**, $7, and nonstick **THERMOMETER**, $7. For stores, amcohouseworks.com. **6** Römertopf terra-cotta **CLAY BAKER**, $30. **7** Michel Bras's Laguiole **CARVING KNIFE** for KAI, $390, through Moss. 866-888-6677. **8** La Cornue hornbeam **CHOPPING BOARD** with stainless-steel Rösle juice bowl, $374, through Williams-Sonoma. **9** Nonstick **POPOVER PAN**, $18, Williams-Sonoma. □



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Uncorked

THE FERRARI OF CHAMPAGNE

THE APTLY NAMED SALON IS ONE OF THOSE LUXURIES THAT LIVE UP TO THEIR MYSTIQUE AND JUSTIFY THEIR PRICE BY JAY MCINERNEY



A great champagne should be drunk on an occasion worthy of it. The incomparable Salon will, by its very presence, make an occasion great.

BEFORE I'D EVER TASTED SALON, I was entranced by the name, evocative as it is of the intersection of the social life with the life of the mind—of George Sand entertaining Flaubert and Turgenev, or Gertrude Stein hosting Picasso and Hemingway. The literal fact is that Salon is named for its creator, Eugène-Aimé Salon, who established this tiny Champagne domaine in 1921 after making his fortune as a furrier. Salon might plausibly claim to be the first cult wine of the twentieth century; it was the house champagne at Maxim's in the 1920s and '30s and has always been made in such small quantities as to make Cristal seem mass-market by comparison. If you've even heard of it, you probably qualify as a wine wonk.

Honestly, until recently I don't think I'd tasted Salon more than three or four times, although I was never less than mesmerized when I did. Certainly, the rarity (and expense) enhances its mystique, but in my experience, the moment you taste it, the question of whether any bottle of champagne could be worth more than two hundred bucks will probably cease to be an issue. My first glass of Salon (the 1982, in 1996) reminded me in many ways of my first white truffle, and in fact this pairing is one of the great food and wine matches. Risotto, white truffle, Salon. Oh, my, God.

Salon's singularity is the result of several factors. It was the world's first blanc de blancs champagne made entirely from chardonnay grapes from the mid-slopes of vineyards in Le Mesnil sur-Oger, the preeminent village for chardonnay in the region (and also the home of Krug's Clos de Mesnil). Unlike Krug, the other cult champagne, it never comes near a barrel, old or new. It is made only in the greatest years. (All the luxury cuvées make this claim, even as they declare vintages in less than stellar years, like '92.) It's generally released some 10 years after the vintage (the current vintage is 1995) and in the opinion of connoisseurs is at its best some 10 to 20 years after that. ▷

PRODUCED BY LORA ZARUBIN ■ PHOTOGRAPHED BY BARBARA DONNINELLI

EXOTIC endings

It's the most important time of the year for friends and family, so make it truly memorable. From beginning to end, these entertaining ideas and delicious dishes, inspired by Kahlúa® give an evening at home a modern twist and add a touch of exotic flair to all the festivities!





KAHLÚA EGGNOG

Give this classic favorite an exotic twist by adding Kahlúa®

2 parts KAHLÚA®
1 part Stoli® vodka
Add prepared eggnog
Pour over ice

GARNISH with freshly ground nutmeg, mint leaves and a decadent dollup of whipped cream.

Great cocktails start with responsible measuring.

TWINKLE, TWINKLE refle[ct] [t]he beauty of glass in a table [m]irror

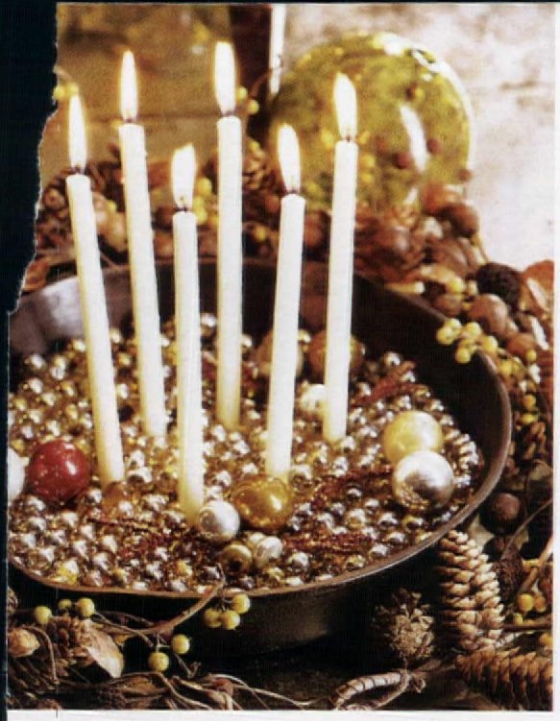
BRANCH OUT Add a vine [o]f ivy or other greenery for a [t]whimsical and exotic touch

GLASS ACT Contrast a heart[y] [e]ggnog by serving it in delicate ste[m]ware

GOLDEN ERA Mix a detail of gold with glass for a glittering effect

SEDUCTIVE SPACES Contrast a hearty eggnog by serving it in delicate stemware

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AFTER THE PARTY

Snapshots of you and your guests will go a long way...log onto www.kahlua.com and create an online photo album and pass it along!



KAHLÚA® PANNA COTTA

Requires 4 hours advance preparation
MAKES 6 INDIVIDUAL DESSERTS

2 teaspoons softened unsalted butter, for coating the tumblers
1 envelope unflavored gelatin (2 1/2 teaspoons)
½ cup whole milk
1 cup heavy cream,
½ cup confectioners' sugar.
¼ cup Kahlúa®

■ **MAKE THE PANNA COTTA** Grease six 4-ounce tumblers or ramekins with the butter and place them on a baking tray. Put the gelatin in a large mixing bowl and gently stir in ¼ cup of the milk. Set aside. Place the cream, remaining ¼ cup of the milk, and the confectioners' sugar in a saucepan and bring to a boil.

Immediately turn off the heat. Stir well.

Slowly pour the contents of the pan into the gelatin mixture, whisking constantly until cool. Stir in the Kahlúa®. Divide the mixture amongst the molds. Cover and refrigerate for at least 4 and up to 24 hours.

■ **TO SERVE** Dip the tumblers one at a time into hot water and then turn them out onto serving dishes.

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Quick, easy and delicious
MAKES 1 INDIVIDUAL DESSERT

1 scoop of vanilla ice cream
¼ cup hot espresso
1 shot of Kahlúa®

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Uncorked

"If Dom Pérignon is the Mercedes of champagne," says Didier Depond, the effervescent director of Salon, "then Salon is the Ferrari or the Maserati." Most of us may never get the chance to drive either one, but Salon is a relatively accessible luxury and one that needn't be framed by pomp and ceremony, a point that Depond probably wanted to emphasize when he invited me to share a couple of bottles with him at J'Go in Paris—a hip, noisy bistro in the 9th. I was kind of expecting to drink this august nectar at Ducasse or L'Ambroisie, and Depond is a regular at both these places, but he's also a bullfighting aficionado with a pretentiousness deficit. There's something really invigorating about a great luxury champagne in an informal setting.

The '95 Salon that we started with was something to savor in itself, full-bodied and incredibly silky in texture, with a mousse of tiny bubbles, but given its stiletto acidity it proved to be a pretty amazing accompanist to a succession of tapas.

Even more intriguing was the 1988, the aromas of which reminded me—nutty as it sounds—of walking through the New England woods in October with a fresh loaf of sourdough bread under my arm. It was incredibly lush in the mouth, younger and fresher than you'd expect from the nose. Depond said we'd be drinking it with the toro course, and I thought tuna belly and champagne were a very sensible combination. The toro turned out to be a flavorful and earthy piece of bull that had recently perished in the ring, first in a carpaccio version, then sliced and char-grilled, both nicely framed by the toasty, earthy '88 Salon. I'm pretty sure I'll never be confronted with this particular pairing again, but I'll certainly never forget it. Perhaps the point I'm making, courtesy of Depond, is that everything tastes good with Salon, or, perhaps, that in this era of high/low aesthetics, of couture denim and Harley-Davidson motorcycles at the Guggenheim, we shouldn't be too reverent or prissy about great champagne.

For most of us, Salon will always be something of a special-occasion wine rather than a breakfast, lunch, and dinner staple. But connoisseurs on a budget can experience the prêt-à-porter version of Salon via Champagne Delamotte, which was founded in 1760. Most years, the grapes that in a great year become Salon go instead to its sister winery, both of which are now owned by Laurent-Perrier. Delamotte blanc de blancs is a very satisfying substitute for Salon, and an excellent expression of Le Mesnil chardonnay at less than half the price. The nonvintage brut and the rosé are also extremely good. That's my Christmas present to you this year—the insider's tip. If you can find one, by all means treat yourself to a bottle of Salon for Christmas. And be sure to lay in a case of Delamotte for the new year. □

THE OENO FILE

- **1995 SALON** An infant of a Salon, but hard to resist. Closed on the nose, but incredibly fresh and complex, conveying a paradoxical impression of power and delicacy. It's hard to believe this could get better, but it will. $240
- **1988 SALON** Already a monument, and still barely an adult. The 1995 will grow up to be like this, with a complex nose of black truffle, autumn leaves, and sourdough bread. Fresh and vibrant in the mouth.
- **1997 DELAMOTTE BLANC DE BLANCS** Salon junior. Yeasty, floral nose, leading to peachy fruit with a mineral core and a highlighting lemony acidity. This will improve for several years. $74
- **DELAMOTTE BRUT** Smells like fresh biscuits and lemons. A really fresh, dry, zingy chardonnay-based brut. Brunch, anyone? $44
- **DELAMOTTE BRUT ROSÉ** This lox-colored beauty has a little more body and a little more depth than the brut, with a nice wild strawberry note in the middle and a long, clean finish. $70



At the Bar

GLORIOUS GRAPPA

Tre Soli Tre, from Berta Distilleries, is not your ordinary grappa. It does not resemble the clear, fiery liquid so often compared to paint remover or shark repellent. Instead, it is an amber-colored version of the Italian pomace brandy made from Nebbiolo grapes from Barolo. The grapes are distilled and then stored in wooden casks for eight years, imparting a deep, fruity, rich flavor. The traditional grappa bite gives way to a smooth texture that will make you rethink your preconceptions about the drink. Berta's grappa, $150, is available through Vino in NYC. 212-725-6516.

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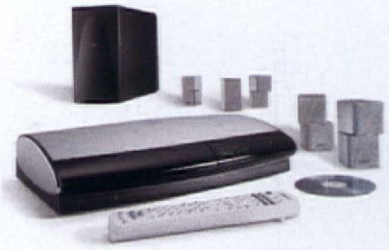
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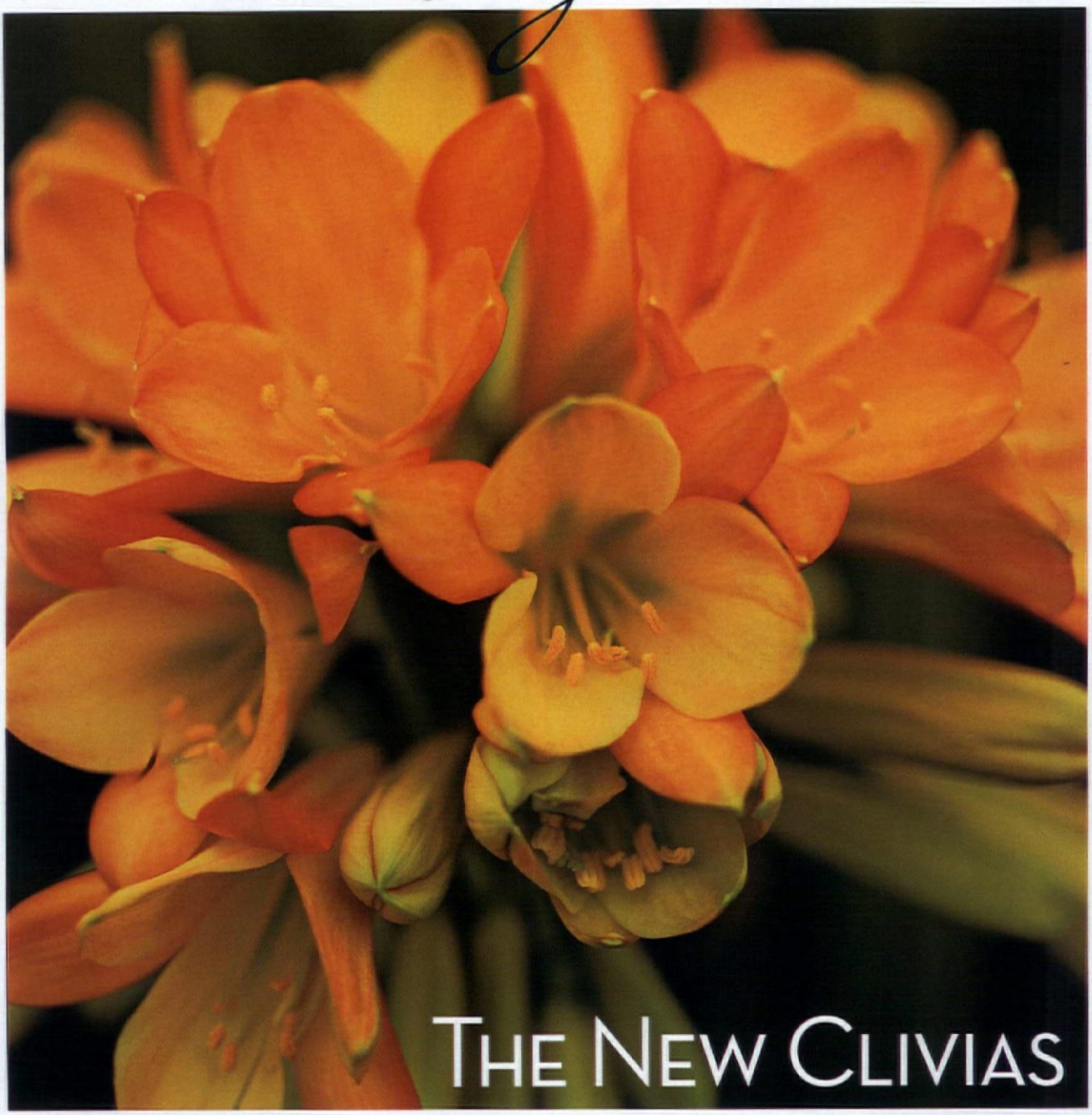
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light

Creamy cheese wedges, the big little guilt-free snack.





THE NEW CLIVIAS

The beloved, unfinicky houseplant is more versatile than ever

by stephen orr

WITH OUR PENCHANT for serviceable footwear and weatherproof clothes, gardeners are seldom regarded as fashion plates. Our horticultural trends may not zip by, but they still enslave us. In the late '90s, the garden must-have was a rare yellow clivia offered by White Flower Farm. Customers waited for the $950 plants as if they were Birkin handbags. As hybridizers became more skillful, that price fell, but global interest in clivias keeps expanding. In Asia, a hot spot for clivia breeding, new types have fetched nearly $35,000 for a plant.

Clivias were discovered in South Africa in 1813 and brought back to the Royal Botanic Gardens at Kew in England. One found its way to the greenhouses of the Duke of Northumberland's Syon House and was the first to flower in Europe. The plant was named *Clivia nobilis* in honor of the greenhouse owner, Lady Clive. (The long vowel

Clivia hybrids are available in a wider range of colors than ever before, thanks to a renewed interest in the plant. Growers are crossbreeding different varieties to create new hues. The flowers on this still unnamed clivia are apricot mixed with pale green and yellow.

PHOTOGRAPHED BY MARION BRENNER



pronunciation—*clive*-e-ah instead of *cliv*-e-ah—still separates aficionados from dabblers.) Active hybridizing lasted for most of the nineteenth century, giving the plant worldwide fame, but interest died during World War I. Until recently, the basic orange clivia has been a connoisseur's houseplant and an outdoor ornamental in warmer regions of the United States.

"The biggest thrust in clivia breeding has come in the past several years," says Joe Solomone, a retired nurseryman in Monterey, California, who has been collecting and hybridizing the plant for decades. He notes emerging trends: soft shades of peach and more vibrant yellows dominate interest in America; plants with striped leaves cause excitement in Japan. The main appeal of clivias is the same as it was for the plant hunters. They are very easy to grow, live for many years, and bloom in the dead of winter. With these credentials and a place back on the horticultural catwalk, clivias are much more than a passing float in the fashion parade. □

A selection from the collection of noted clivia breeder Joe Solomone shows some of the new colors that are being created. Clockwise from top left: an unnamed apricot seedling, the red-and-green-streaked 'St. Patrick,' a pale yellow hybrid with variegated leaves, and an orange-and-yellow-petaled hybrid with variegated foliage. See Shopping, last pages.

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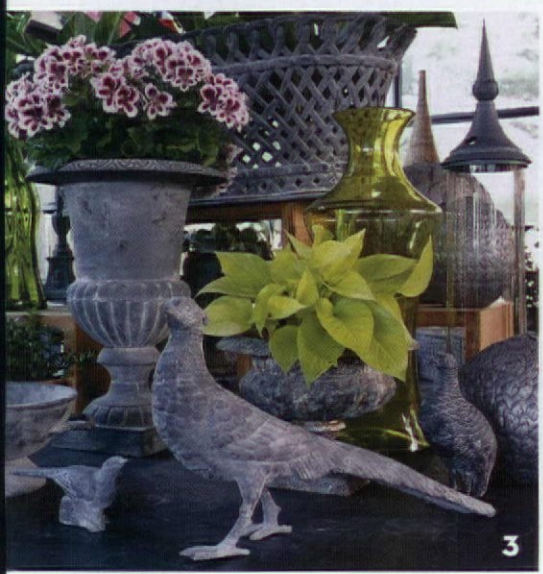
Earthly Delights Not your typical museum gift store, the wide-ranging New York Botanical Garden's Shop in the Garden imaginatively redefines the category

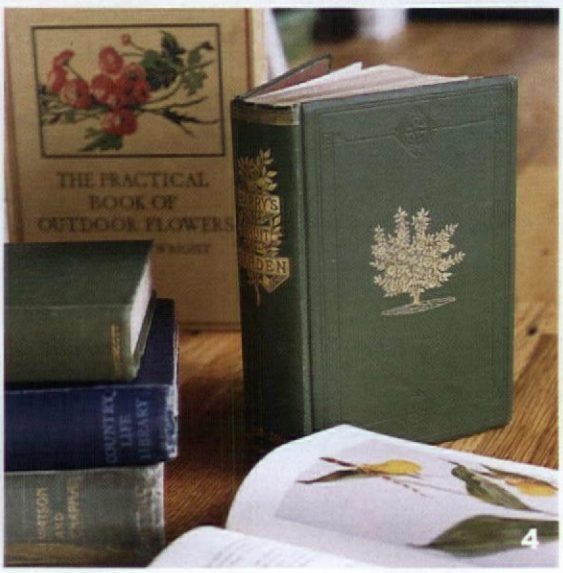
by melissa ozawa

FOR GARDEN LOVERS, a visit to the Shop in the Garden can evoke the giddy (if somewhat greedy) feeling of being a child in a toy store. It is difficult to restrain yourself amid the dizzying array of items. The 7,500-square-foot shop is full of nature-inspired products ranging from furniture, garden ornaments, and home decor accessories to an extensive collection of books and a garden center that specializes in plants related to the Botanical Garden. Since the proceeds help fund its horticulture, science, and education programs, we encourage you to let your inner child out.









1 The Shop in the Garden offers a broad selection of frost-proof terra-cotta pots from Italy, as well as hand-thrown, aged terra-cotta ornaments and planters. From $8 to $398. **2** The cozy woven palm-leaf Genie chair is one of many unique pieces of garden furniture. Nine feet tall, with an overhead light, it's a one-person reading room. $2,400. Animal pillows by Fauna. From $40. **3** Vignettes like this grouping of silvery ornaments and filled planters are scattered throughout the space and are updated frequently. **4** The shop carries more than 3,000 books on horticulture, botany, and garden design, including a selection of rare and out-of-print books. nybgshop inthegarden.org. 718-817-8073. □

PHOTOGRAPHED BY AMY ECKERT

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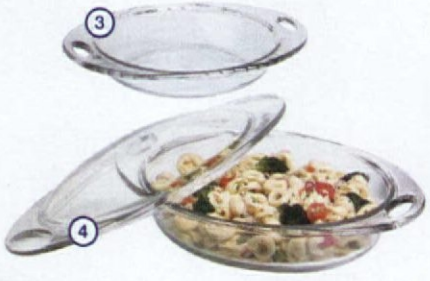


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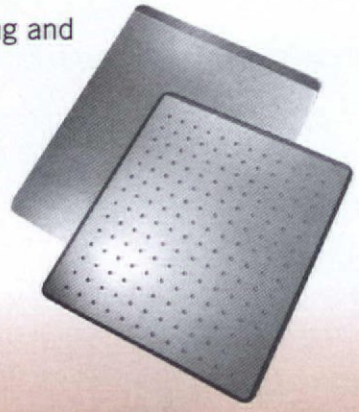
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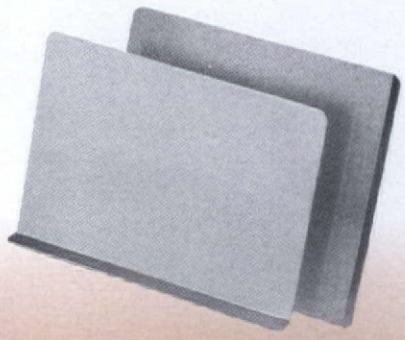
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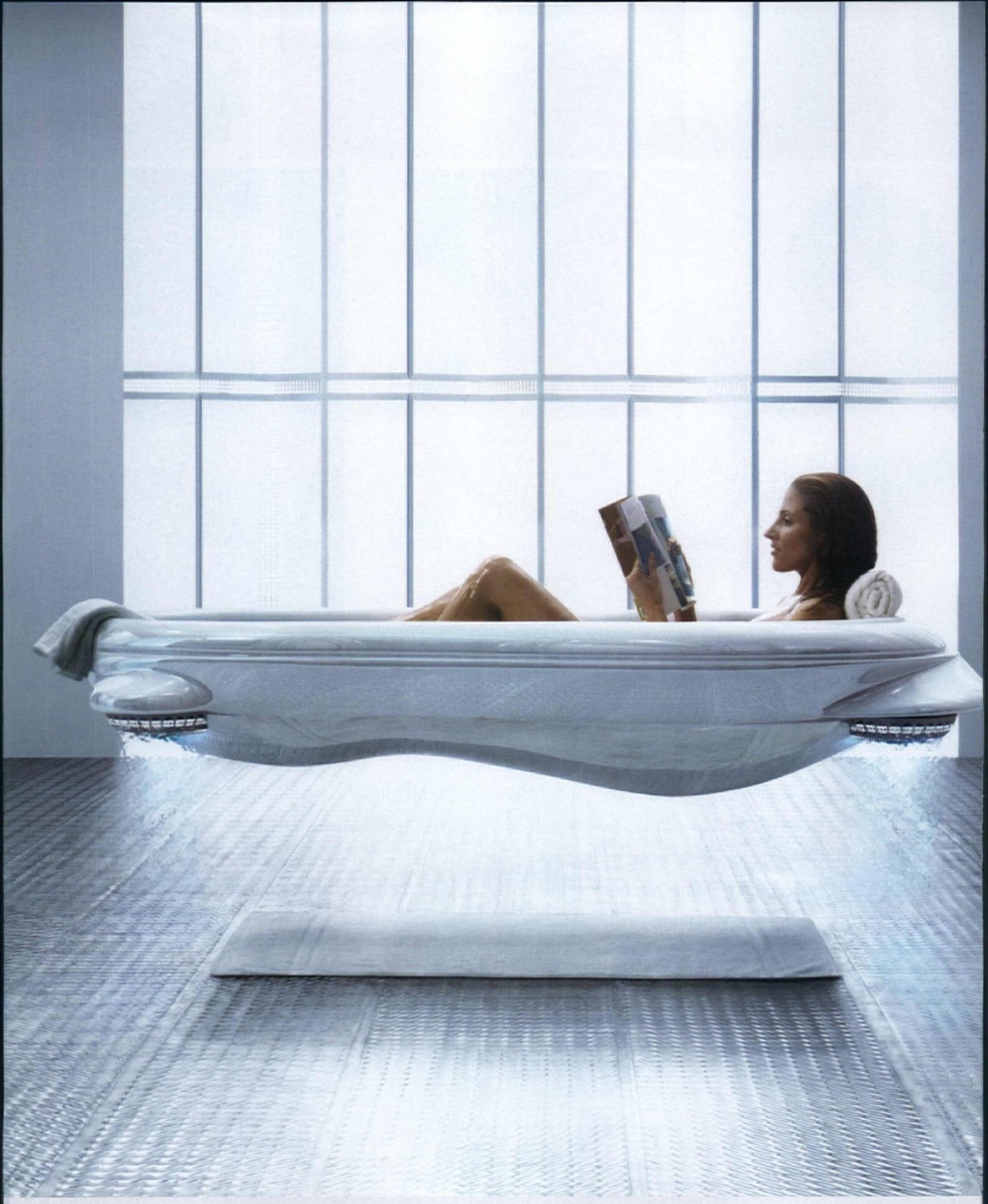


(The secret to better baking is in the dimples)

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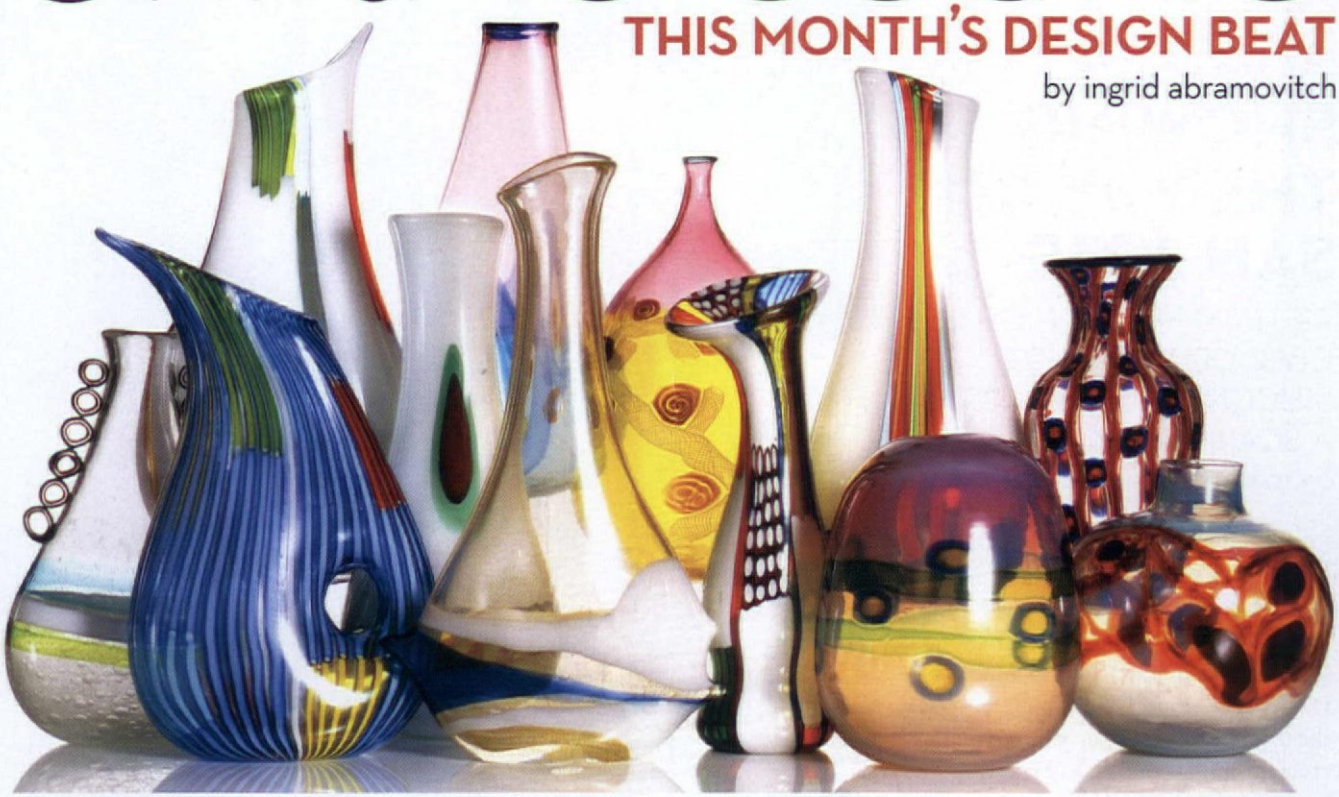
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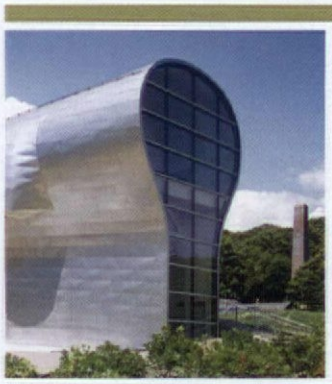
on the scene

THIS MONTH'S DESIGN BEAT

by ingrid abramovitch



{BOOKS} At last, Anzolo Fuga is coming out from the shadows. From 1955 to 1968, he designed blown-glass pieces for the **Murano glass** house A.V.E.M., but most were not widely circulated. The newly published *Anzolo Fuga: Murano Glass Artist* (Acanthus Press), with 170 color plates and text by art historian Rosa Barovier Mentasti, makes his art accessible. Evan Lobel, a dealer of mid-century antiques in New York City who wrote the foreword, points to the stunning graphic quality of Fuga's pieces, as well as "the combination of color and form that makes them as fresh today as the day they were made."



{ARCHITECTURE} A water treatment facility may not sound glamorous, but architect **Steven Holl** made the most of his assignment. His stainless-steel Whitney Water Purification Facility in Hamden, CT, is shaped like an inverted drop and looks especially tonic on a wetlands park site created by landscape architect Michael Van Valkenburgh.



{DESIGN} In *The Producers*, the new movie version of Mel Brooks's musical farce about the Great White Way, Matthew Broderick's Leo Bloom, left, finds his scruffy office literally whitewashed by his Swedish bombshell assistant, Ulla (Uma Thurman). See the film for its madcap laughs and the clever set by Mark Friedberg.

{HOT SPOTS} Closed for 20 years, John D. Rockefeller's ocean-liner-inspired Deco observation deck at the top of Rockefeller Center has reopened, with a dashing redesign by architects **Michael Gabellini** and **Kimberly Sheppard**, right. They restored the deck's metalwork and added a glowing Swarovski rock crystal wall to the attraction. topoftherocknyc.com.



{EXHIBIT} Pauline de Rothschild and Grace Jones are just two of the collectors who have fallen for French-born artist **Nicola L.**'s art furniture. See her head-shaped sofas and eyeball lamps in her first New York retrospective, "Nicola L.—Then and Now—40 Years of Avant Garde Functional Art," at Ingrao Gallery until December 10. 212-472-5400.



SHOWING THE WAY IN SAN JOSE

RICHARD MEIER'S HIGH-RISE CIVIC CENTER GIVES SILICON VALLEY'S CAPITAL A SOARING CIVIC SYMBOL

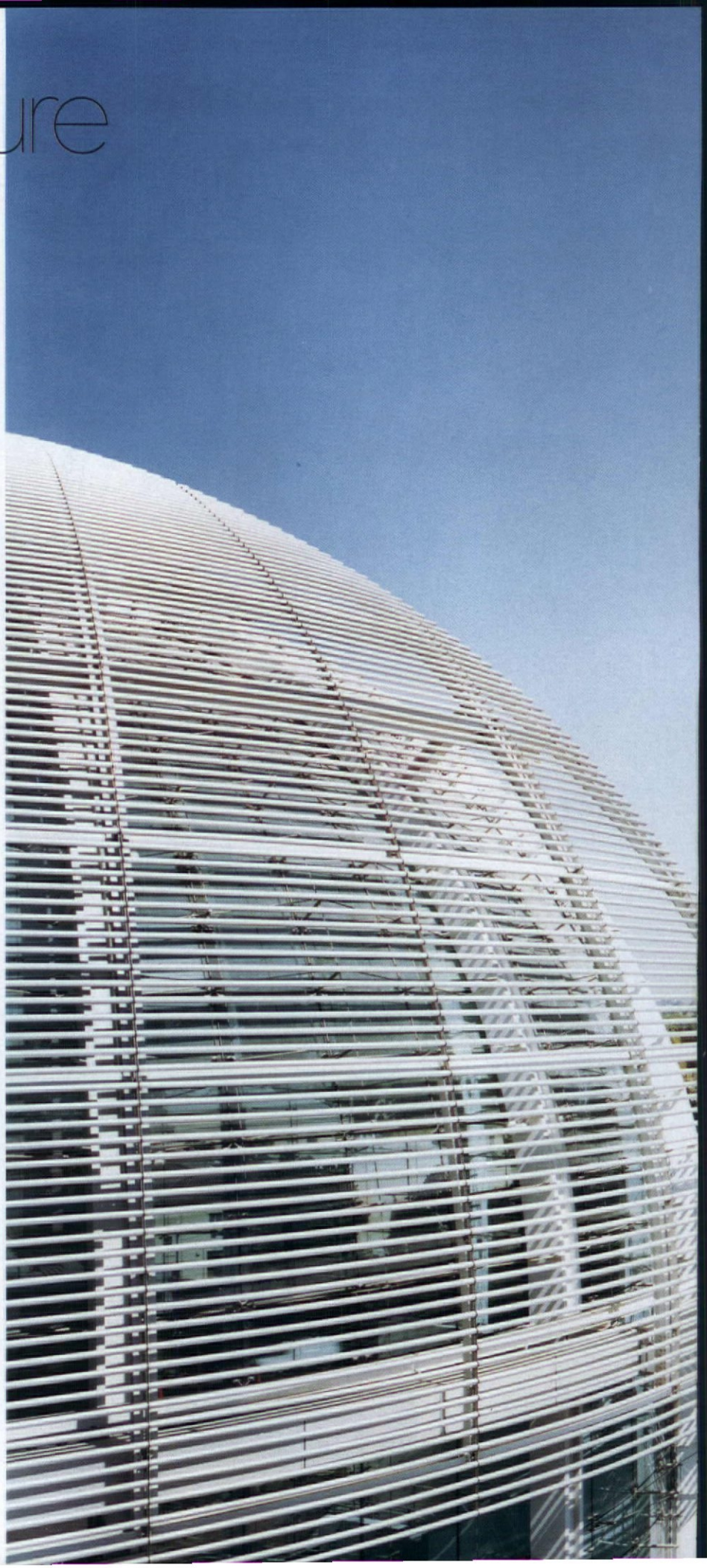
by martin filler

FORTY YEARS AGO, architect Charles Moore shocked urbanists with his essay "You Have to Pay for the Public Life," in which he asserted that California's most successful example of city planning was Disneyland. Moore wasn't joking; he found the theme park's innovative infrastructure, efficient traffic control, and potent popular symbolism preferable to the lackadaisical sprawl of the Golden State's thriving yet incoherent communities.

In contrast to hyper-organized world-famous Disneyland, some California metropolises can seem provincial and less significant than they really are. Those of us a few years beyond high school geography might be surprised to learn that San Jose has now surpassed Detroit as America's tenth-largest city. The high-tech boom of the 1990s helped swell the de facto capital of Silicon Valley to a population of 945,000, making it nearly 30 percent larger than San Francisco, 50 miles to the north. But, as Moore pointed out, mere size is no guarantee of urbanity in California.

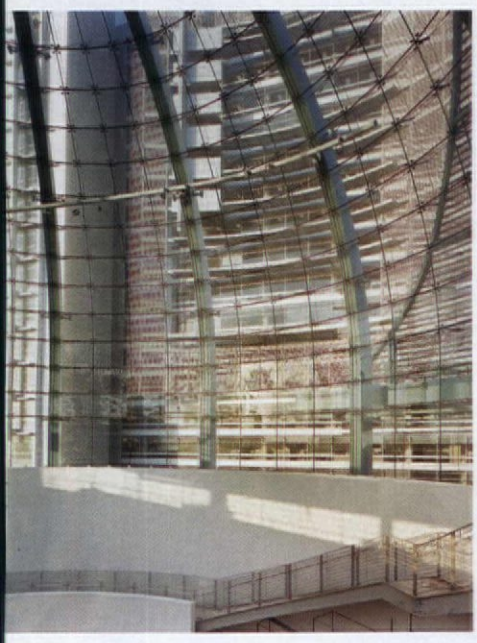
The emergence of a big city demands big gestures if it is to be taken seriously. The opening this fall of the dazzling new San Jose Civic Center signals a degree of governmental architectural ambition rare in a state reluctant to pay for the public life since the infamous Proposition 13 helped to undermine the best tax-supported university system in the nation. ▷

PHOTOGRAPHED BY DOUG HALL





Horizontal metal sunscreens shade the 18-story office tower and adjacent glass-domed rotunda.





Designed by Richard Meier in his familiar all-white high-modernist mode, this group of structures spiked by an 18-story office slab in downtown San Jose couldn't be more different from typical California town halls, with their low-slung lines, pale stucco walls, and red tile roofs reminiscent of a Taco Bell.

As San Jose surfed an unprecedented wave of high-tech prosperity during the '90s, its then mayor, Susan Hammer, spearheaded the drive to create a civic center commensurate with the city's newfound stature, a project completed by Mayor Ron Gonzales. San Jose's previous municipal building was a nondescript 1950s low-rise that city manager Del D. Borgsdorf aptly calls "a bad high school without lockers." To keep pace with a rapidly expanding bureaucracy, it had been necessary for the city to lease additional offices around town, and in the overheated real estate market of the dot-com craze, it paid dearly.

Though the new civic center cost $345 million to construct (plus another $38 million to equip and furnish), officials estimate that the investment will save the city some $189 million in the long term by eliminating rentals. Those sound like big numbers, but they pale in comparison to the estimated $1 billion spent on Meier's Getty Center of 1984–97 in Los Angeles. The difference in cost between the two projects is readily apparent. The San Jose Civic Center lacks the rich materials, elaborate detailing, and exquisite finishes that Meier was able to lavish on the Getty. Yet those top-of-the-line components did nothing to improve that overwrought scheme, which brings to mind a bad couture dress you can admire for its expert craftsmanship even as you deplore the design itself. More than any recent architectural commission, the Getty epitomizes what can go wrong when a client has too much to spend.

That was not the case in San Jose, where the civic center's budget soared 50 percent above the estimate for the original design and Meier was kept on a much shorter leash. As city manager Borgsdorf wryly recalls, "There were some value engineering challenges, as you can imagine." Despite the architect's preferences, his clients had to address opposition to the ballooning costs when the local economy deflated after the dot-com bubble burst.



The rotunda, top left, will serve as San Jose's ceremonial gathering space. ■ Public areas on the ground floor, top right, are lofty and light-filled. ■ The office tower, above, is now the city's tallest building.

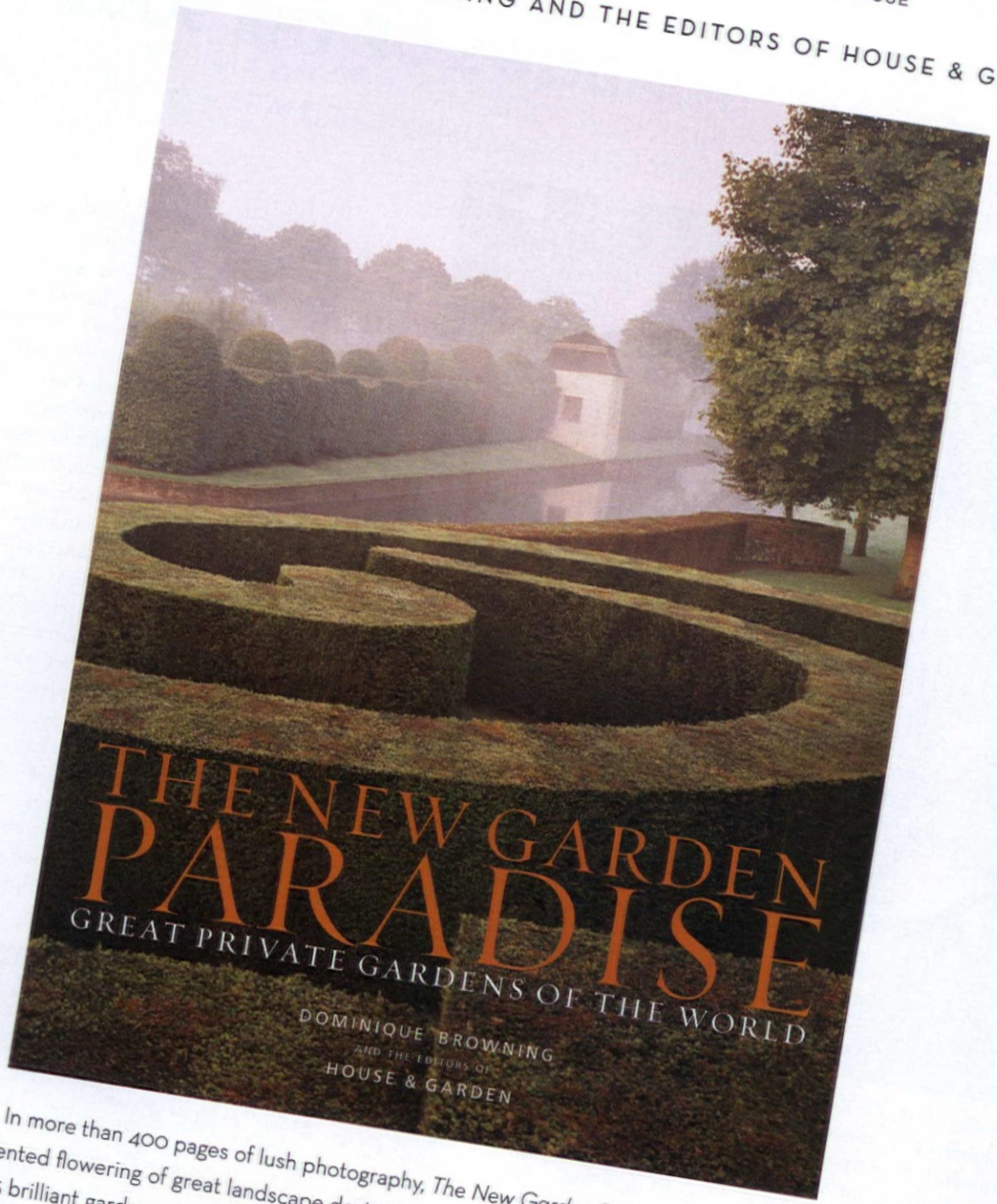
Even if San Jose could have afforded it, indulging Meier's perfectionism would not have improved things much. Admirable though the architect's early houses may have been, his post-Getty public work suggests he has been mostly coasting. He recycles stock ideas that seem staler with each repetition: the use of white metal paneling and glass cladding regardless of environmental conditions, the endless exterior staircases wrapped in horizontally barred railings, the plethora of useless balconies, and the dragged-out circulation routes.

Meier's current architecture can also be annoyingly busy, which isn't true of Frank Gehry's more complex compositions, which shun extraneous elements even if they verge on the bizarre. In Meier's most focused designs, like the gemlike Rachofsky house of 1991–96 in Dallas, you can still detect flashes of the brilliance that first won him acclaim four decades ago. Yet he has shown little growth beyond his initial promise to revitalize the classic modernist vocabulary, and has never mastered the grand scale coveted by architects with his lofty aspirations.

There's a huge difference in design quality between the San Jose Civic Center and two new, tight-budget California governmental buildings by Thom Mayne of Morphosis. Mayne's Caltrans District 7 Headquarters in Los Angeles (*House & Garden*, February 2005) and San Francisco Federal Building (set to open next year) exude an urgent energy wholly absent in Meier's latest scheme. Despite the San Jose Civic *(Cont. on page 130)*

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WINDOWS OF THE SOUL

UNION CHURCH IN POCANTICO HILLS, NEW YORK, IS HOME TO MAGNIFICENT STAINED-GLASS WORKS BY MARC CHAGALL AND HENRI MATISSE by beth dunlop



YOU COULD EASILY pass by the Union Church of Pocantico Hills, New York, and never know of the extraordinary visual and spiritual experience within. This simple stone building has ten stained-glass windows by Marc Chagall and Henri Matisse, offering a profound celebration of the relationship between art and religion.

Inside, luminous blues, purples, yellows, and greens envelop you. "The first thing that hits you is the color, and initially that's all you can see—your eyes need time to adjust," says Susan Cavanaugh, the art historian and site manager who oversees the church for the Historic Hudson Valley, a preservation organization.

As the sun shifts, the light and color change dramatically. "It is really moving," says the church's minister, Paul DeHoff. "Sometimes it gives me chills."

Matisse did the *Rose Window*. It was his last work, which he designed in 1954, literally on his deathbed. It is subtle and abstract, a study in color and form that manifests itself as a flower, each shape differing slightly from the rest. The effect is at once calming and compelling.

The Chagall windows—which he began in 1963, when he was 76—are kinetic by contrast. Chagall did not view himself as a religious man, but often invoked the Scriptures in his work.

The story of these windows is intertwined with patronage and philanthropy. Union Church dates from 1922 and was endowed, in part, by John D. Rockefeller, Jr., who—like his parents, children, and grandchildren—worshipped there when he spent weekends at the family's Pocantico Hills house, Kykuit. Later, some of the third generation—Nelson, David, Laurance, Winthrop, John D. III, Abby—donated the windows.

Even today, the Rockefellers keep close watch. In the early 1980s, when the congregation dwindled, the family helped work out an agreement to transfer the building to the care of the Historic Hudson Valley. It is still a ▷

Based on text from Lamentations—"I am the man that hath seen affliction by the rod of his wrath"—Chagall's window of the prophet Jeremiah, above, is nonetheless calming. ■ The church's simple stone exterior, right, gives no hint of the glories within.



PHOTOGRAPHED BY ALEN MACWEENEY



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What is the most important information I should know about BONIVA?

BONIVA may cause serious problems in the stomach and the esophagus (the tube that connects your mouth and stomach) such as trouble swallowing, heartburn, and ulcers (see **"What are the possible side effects of BONIVA?"**).

You must take BONIVA exactly as prescribed for BONIVA to work for you and to lower the chance of serious side effects (see **"How should I take BONIVA?"**).

What is BONIVA?

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For BONIVA to treat or prevent osteoporosis, you have to take it as prescribed. BONIVA will not work if you stop taking it.

Who should not take BONIVA?

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- are allergic to ibandronate sodium or any of the other ingredients of BONIVA (see the end of this page for a list of all the ingredients in BONIVA)

Tell your health care provider before using BONIVA:

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- if you are breast-feeding. It is not known if BONIVA passes into your milk and if it can harm your baby.
- have swallowing problems or other problems with your esophagus (the tube that connects your mouth and stomach)
- if you have kidney problems
- **about all the medicines you take** including prescription and non-prescription medicines, vitamins and supplements. Some medicines, especially certain vitamins, supplements, and antacids can stop BONIVA from getting to your bones. This can happen if you take other medicines too close to the time that you take BONIVA (see **"How should I take BONIVA?"**).

How should I take BONIVA?

- Take BONIVA exactly as instructed by your health care provider.
- Take BONIVA first thing in the morning at least 1 hour (60 minutes) before you eat, drink anything other than plain water, or take any other oral medicine.
- Take BONIVA with 6 to 8 ounces (about 1 full cup) of plain water. Do not take it with any other drink besides plain water. Do not take it with other drinks, such as mineral water, sparkling water, coffee, tea, dairy drinks (such as milk), or juice.
- Swallow BONIVA whole. Do not chew or suck the tablet or keep it in your mouth to melt or dissolve.
- After taking BONIVA you must wait at least 1 hour (60 minutes) before:
  - -Lying down. You may sit, stand, or do normal activities like read the newspaper or take a walk.
  - -Eating or drinking anything except for plain water.
  - -Taking other oral medicines including vitamins, calcium, or antacids. Take your vitamins, calcium, and antacids at a different time of the day from the time when you take BONIVA.
- If you take too much BONIVA, drink a full glass of milk and call your local poison control center or emergency room right away. Do not make yourself vomit. Do not lie down.
- Keep taking BONIVA for as long as your health care provider tells you. BONIVA will not work if you stop taking it.
- Your health care provider may tell you to exercise and take calcium and vitamin supplements to help your osteoporosis.
- Your health care provider may do a test to measure the thickness (density) of your bones or do other tests to check your progress.

What is my BONIVA schedule?

Schedule for taking BONIVA 150 mg once monthly:

- Take one BONIVA 150-mg tablet once a month.
- Choose one date of the month (your BONIVA day) that you will remember and that best fits your schedule to take your BONIVA 150-mg tablet.
- Take one BONIVA 150-mg tablet in the morning of your chosen day (see **"How should I take BONIVA?"**).

What to do if I miss a monthly dose:

- If your next scheduled BONIVA day is more than 7 days away, take one BONIVA 150-mg tablet in the morning following the day that you remember (see **"How should I take BONIVA?"**). Then return to taking one BONIVA 150-mg tablet every month in the morning of your chosen day, according to your original schedule.
- **Do not** take two 150-mg tablets within the same week. If your next scheduled BONIVA day is only 1 to 7 days away, **wait** until your next scheduled BONIVA day to take your tablet. Then return to taking one BONIVA 150-mg tablet every month in the morning of your chosen day, according to your original schedule.
- **If you are not sure what to do if you miss a dose, contact your health care provider who will be able to advise you.**

Schedule for taking BONIVA 2.5 mg once daily:

- Take one BONIVA 2.5-mg tablet once a day first thing in the morning at least 1 hour (60 minutes) before you eat, drink anything other than plain water, or take any other oral medicine (see **"How should I take BONIVA?"**).

What to do if I miss a daily dose:

- If you forget to take your BONIVA 2.5-mg tablet in the morning, **do not** take it later in the day. Just return to your normal schedule and take 1 tablet the next morning. **Do not** take two tablets on the same day.
- **If you are not sure what to do if you miss a dose, contact your health care provider who will be able to advise you.**

What should I avoid while taking BONIVA?

- Do not take other medicines, or eat or drink anything but plain water before you take BONIVA and for at least 1 hour (60 minutes) after you take it.
- Do not lie down for at least 1 hour (60 minutes) after you take BONIVA.

What are the possible side effects of BONIVA?

Stop taking BONIVA and call your health care provider right away if you have:

- **pain or trouble with swallowing**
- **chest pain**
- **very bad heartburn or heartburn that does not get better**

BONIVA MAY CAUSE:

- pain or trouble swallowing (dysphagia)
- heartburn (esophagitis)
- ulcers in your stomach or esophagus (the tube that connects your mouth and stomach)

Common side effects with BONIVA are:

- diarrhea
- pain in extremities (arms or legs)
- dyspepsia (upset stomach)

Less common side effects with BONIVA are short-lasting, mild flu-like symptoms (usually improve after the first dose). These are not all the possible side effects of BONIVA. For more information ask your health care provider or pharmacist.

Rarely, patients have reported severe bone, joint, and/or muscle pain starting within one day to several months after beginning to take, by mouth, bisphosphonate drugs to treat osteoporosis (thin bones). This group of drugs includes BONIVA. Most patients experienced relief after stopping the drug. Contact your health care provider if you develop these symptoms after starting BONIVA.

What is osteoporosis?

Osteoporosis is a disease that causes bones to become thinner. Thin bones can break easily. Most people think of their bones as being solid like a rock. Actually, bone is living tissue, just like other parts of the body, such as your heart, brain, or skin. Bone just happens to be a harder type of tissue. Bone is always changing. Your body keeps your bones strong and healthy by replacing old bone with new bone.

Osteoporosis causes the body to remove more bone than it replaces. This means that bones get weaker. Weak bones are more likely to break. Osteoporosis is a bone disease that is quite common in women after menopause. At first, osteoporosis has no symptoms, but people with osteoporosis may develop loss of height and are more likely to break (fracture) their bones, especially the back (spine), wrist, and hip bones.

Osteoporosis can be prevented, and with proper therapy it can be treated.

Who is at risk for osteoporosis?

Talk to your health care provider about your chances for getting osteoporosis.

Many things put people at risk for osteoporosis. The following people have a higher chance of getting osteoporosis:

Women who:

- are going through or who are past menopause ("the change")
- are white (Caucasian) or Oriental (Asian)

People who:

- are thin
- have a family member with osteoporosis
- do not get enough calcium or vitamin D
- do not exercise
- smoke
- drink alcohol often
- take bone thinning medicines (like prednisone) for a long time

General information about BONIVA

Medicines are sometimes prescribed for conditions that are not mentioned in patient information. Do not use BONIVA for a condition for which it was not prescribed. Do not give BONIVA to other people, even if they have the same symptoms you have. It may harm them.

Store BONIVA at 77°F (25°C) or at room temperature between 59°F and 86°F (15°C and 30°C).

Keep BONIVA and all medicines out of the reach of children.

This summarizes the most important information about BONIVA. If you would like more information, talk with your health care provider. You can ask your health care provider or pharmacist for information about BONIVA that is written for health professionals.

For more information about BONIVA, call 1-888-MY-BONIVA or visit www.myboniva.com.

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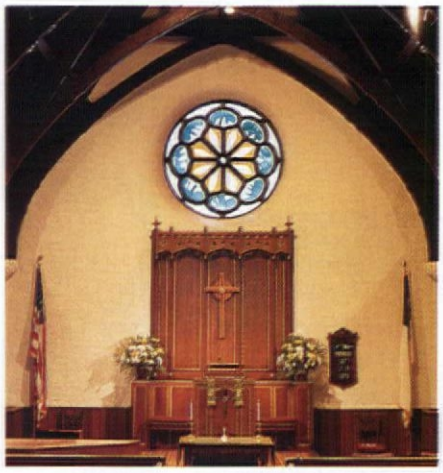


working, nondenominational Protestant church with Sunday services, and open to the public.

"I love seeing the expressions of people who come to the Union Church by chance," says Mark F. Rockefeller, part of the family's fourth generation. "Even for those who come specifically for the aesthetic experience, I think that their spiritual and emotional batteries are in some way recharged."

The church, designed by Viennese-born architect Ludwig W. Eisinger, is austere, with white walls and wooden pews. Originally, it had semi-opaque and amber leaded-glass windows with wooden tracery. The church was unchanged until several years after Abby Aldrich Rockefeller died in 1948. Her six children decided that a window by Matisse would be a fitting tribute to their mother, one of the founders of the Museum of Modern Art and a friend of the artist. Matisse eventually agreed. "The absorbing aspect of this work for me was to express myself in a well-defined space," he wrote.

The Rockefellers then turned to Chagall. His Good Samaritan window is a tribute to John D. Rockefeller, Jr.'s humanitarian efforts. Chagall himself had been saved from the Nazis by the American journalist Varian Fry, whose work to smuggle antifascist refugees out of France was funded in part by the Rockefeller family. The window is inspirational, a kaleidoscope of figure and form so complex that the church's pastor asked for an interpretation. Chagall replied: "I have not put in this work any detail that is not in accord, inwardly and mystically, with the essence of this parable. I believe that any special and detailed explanation of the content of a work of art by the artist himself takes away some of its value. Each must, and can, understand what he experiences within himself."



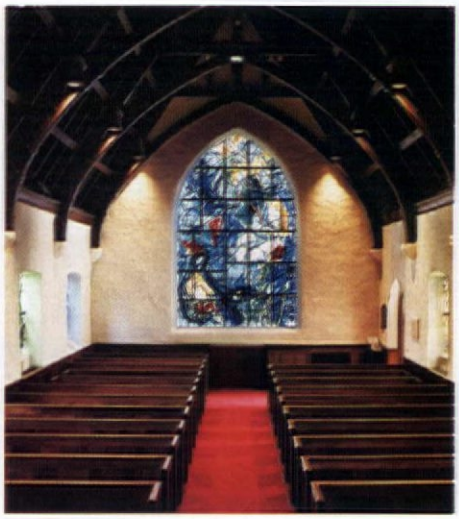
A window of the Crucifixion is based on the biblical verse "Ask, and it shall be given to you; seek, and you shall find; knock, and it shall be opened unto you." It is a memorial for Michael Clark Rockefeller, who at age 23 was lost at sea during a 1961 anthropological expedition to New Guinea. The other windows depict six prophets—Elijah, Jeremiah, Isaiah, Ezekiel, Daniel, and Joel—and the angel guarding the Garden of Eden after Adam and Eve's expulsion. Each window is distinctive, with its own colors and character.

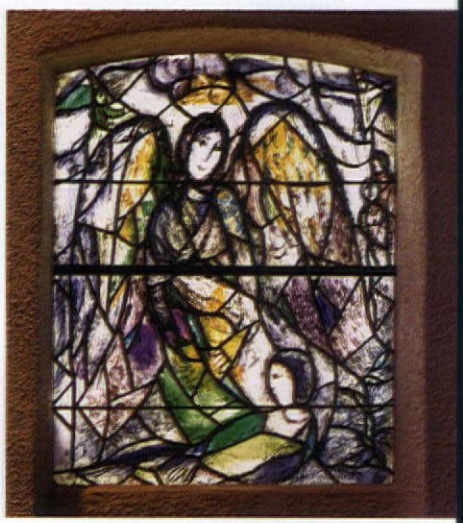
Joyous and solemn, the windows have such depth that Cavanaugh still discovers nuances in them. "I like to think," she says, "that this church was destined for these windows." □

Beth Dunlop lives in Miami Beach. Her most recent book is Arquitectonica *(Rizzoli).*

Matisse made his *Rose Window* for the chancel, above, mindful of "the atmosphere which is to be created with this chapel." ■ The Chagall windows include, below, from left, *The Crucifixion*, in memory of Michael Clark Rockefeller; *The Good Samaritan*, a tribute to John D. Rockefeller, Jr.; and *Cherubim*, based on text from Genesis on the end of the Garden of Eden.







FACE TO FACE

GUEST APPEARANCES BY HISTORICAL NOTABLES AT NEW YORK'S MOSS GALLERY SPOTLIGHT PORTRAITURE'S CONTEMPORARY RELEVANCE by jen renzi







MURRAY MOSS is New York's go-to guy for cutting-edge design—the latest introductions from Milan, high-concept functional objects by the hottest emerging talent you haven't yet heard of. In light of such a forward-thinking aesthetic, Moss's summer exhibition and sale proved, well, a bit of a head trip. A history lesson in classic portraiture, "Les Visiteurs d'Été" highlighted 42 busts culled from the archives of venerable French porcelain house Manufacture National de Sèvres. Designed between 1768 and 1936, the biscuit-porcelain likenesses of Marie Antoinette, Diderot, and Descartes hobnobbed with oversized 19th-century Baccarat crystal chandeliers, Fiam Italia's contemporary glass furnishings, and canvas-topped tables by avant-garde fashion fixture Ann Demeulemeester. Clear proof that classicism can go head-to-head with modernism. □

From the archive of Manufacture National de Sèvres, biscuit-porcelain busts of, clockwise from above, the goddess Flore; Marie Louise d'Autriche, Impératrice des Français; Prince Impérial (Napoleon II); Garçonnet; Marie Antoinette (two versions); and Marie-Adélaïde-Clotilde-Xavière de France.

PRODUCED BY MICHAEL REYNOLDS ■ PHOTOGRAPHED BY THOMAS LOOF

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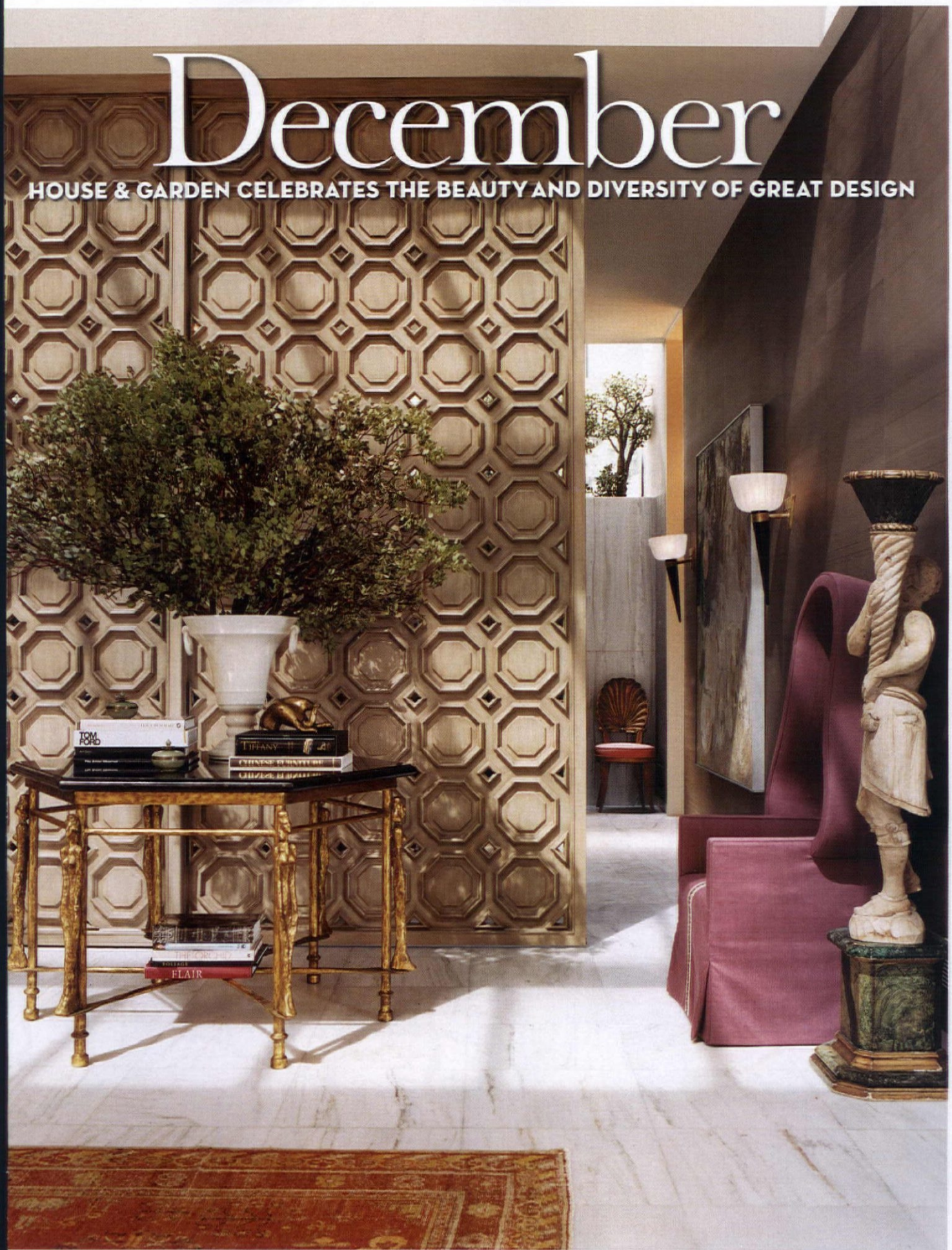
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December

HOUSE & GARDEN CELEBRATES THE BEAUTY AND DIVERSITY OF GREAT DESIGN



In her Beverly Hills foyer, Kelly Wearstler balances elegance with eclecticism in a decor that ranges from neoclassical to Moorish.



Architect Brian Tichenor helped Kelly Wearstler bring the 1956 Hal Levitt house up to date. In the orangery, below, the exotic decor includes vintage canopy bergères in Clarence House's Douppion Bengali, a zebra cowhide from Pacific Hide & Leather, and an antique wooden sphinx from Blackman Cruz, LA. ■ The living room, opposite page, has an Edward Wormley Dunbar sofa in Jim Thompson's New Khmer silk. Tortoiseshells from Modern One, L.A., hang along a corridor wall.

STAR POWER



IN BEVERLY HILLS, DESIGNER KELLY WEARSTLER TURNS A 1950S MODERNIST HOUSE INTO A HOME FOR HER YOUNG FAMILY AND A STAGE FOR HER ELEGANTLY ECLECTIC, GENRE-CROSSING STYLE

PRODUCED BY MAYER RUS PHOTOGRAPHED BY OBERTO GILI
STYLED BY MICHAEL REYNOLDS WRITTEN BY INGRID ABRAMOVITCH



KELLY WEARSTLER'S EBULLIEN



"Oliver, please put that down—it's a dried sea urchin," Kelly Wearstler implores her 3-year-old. At that moment, his younger brother, Elliot, scrambles out of a bedroom closet toting a plaster Rococo bust resembling Madame de Pompadour.

No one ever said opulence was easy. Wearstler is as close as the decorating world gets to a Hollywood siren: Angelina Jolie of the fabric and frills set. Certainly the interior designer, who is based in Los Angeles, likes to play the star. In her book *Modern Glamour: The Art of Unexpected Style,* she poses in couture gowns in interiors filled with chandeliers and zebra rugs.

Wearstler's home in Beverly Hills is equally va-va-voom, with Moorish chairs covered in garnet silk, antique Khotan rugs, and—in one of several ingenious flourishes that Tichenor & Thorp Architects brought to the house—a bathroom suite lined in book-matched onyx slabs that took four months to install. But there is humor in her high style. In her own home, Wearstler is well aware that carefully staged surroundings are at the mercy of two toddlers. "They almost never break anything," she says, California casual in jeans and an orange Ramones T-shirt, as she ducks around a corner in search of runaway Elliot.

Over the past decade, Wearstler has established a reputation for design audacity. She grew up in Myrtle Beach, South Carolina, a decorator's daughter, then moved to Hollywood, where she has designed homes for everyone from music and movie studio executives to actor Ben Stiller. But her work with

Wearstler and her husband, Brad Korzen, above, poolside on a custom sofa from Giati's Montage Collection in White Sand, are hands-on parents who love to relax with sons Oliver and Elliot. Pillows in Fortuny's Peruviano Inca. ■ The eclectic living room furnishings include Louis XVI chairs in Douro by Boussac Fadini, through Keith McKoy, L.A., a French bergère in JRS Superkidskin by J. Robert Scott, an antique Khotan carpet from Mansour, L.A., and a ca. 1927 Murano glass chandelier, through Pegaso International, L.A.

HAIR AND MAKEUP BY TRACY MOYER FOR CELESTINEAGENCY.COM

NTERIORS REFLECT THE JOY SHE TAKES IN THEIR CREATION



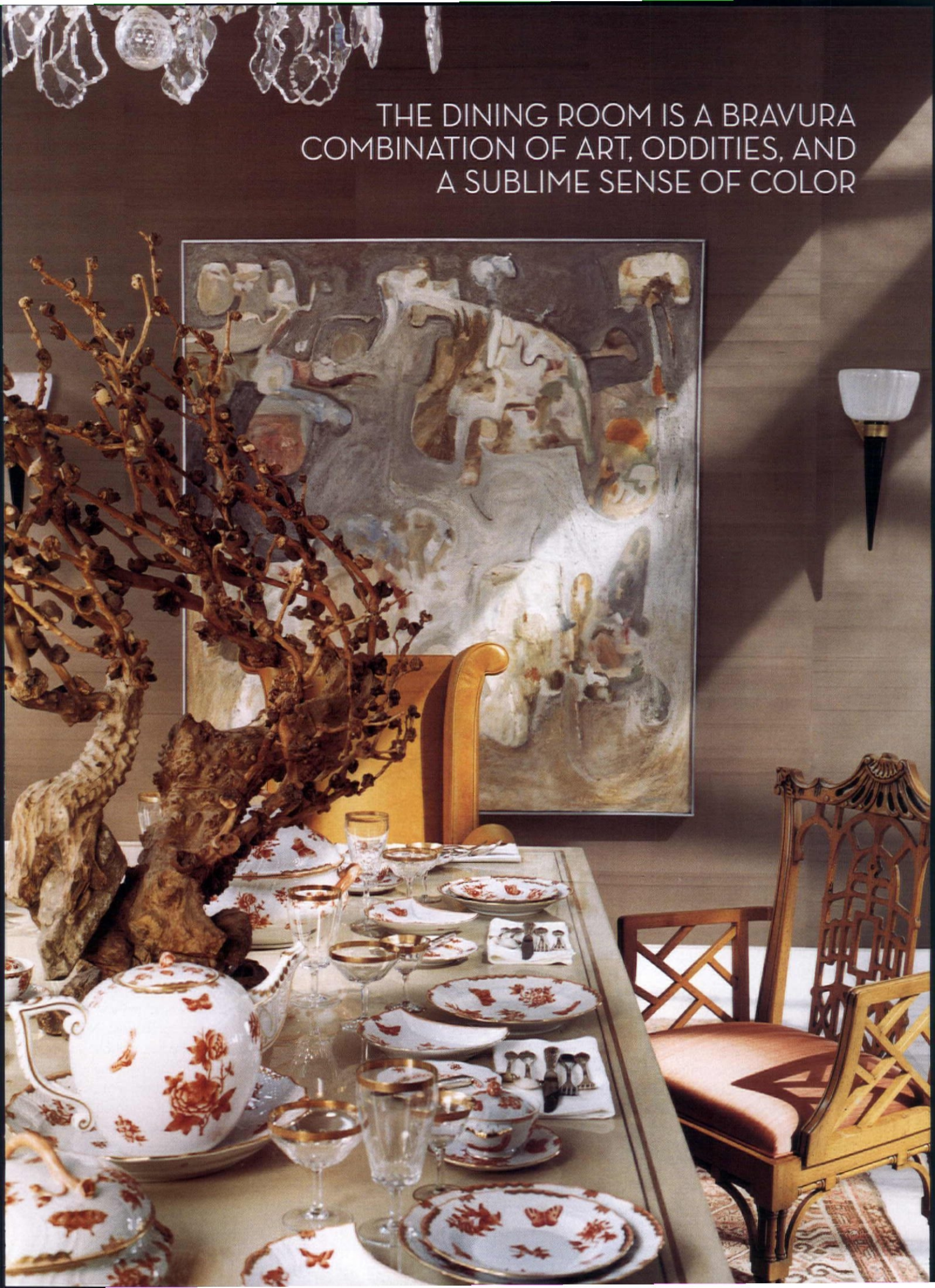
"I told Brad I want to make it feel like a home," Wearstler says. Salmon, an accent color throughout, makes a bold appearance in the den, below, in the form of a sofa by House of KWID, Wearstler's own product line, in Clarence House's Fleuret Jaspe in Mordore. Enormous bronze grapes from Coconut Company, NYC, grace a Robsjohn-Gibbings table from Modern One. ■ "I still do all the shopping," says Wearstler, who found the dining table's cherry blossom decoration, opposite page, at a Manhattan flea market. Silk Paper wall covering, Donghia. Murano sconces, Jean de Merry, L.A.



her husband, real estate and hotel entrepreneur Brad Korzen, including hotels like Viceroy in Palm Springs and Maison 140 in Beverly Hills, has most caught the public's fancy. The color schemes are arresting: she'll mix red furniture with jet-black walls, or jade screens with lemon yellow chairs in swanky driftwood-colored spaces. Even with the porcelain whippets, Chinese dragons, and Aztec motifs she can't resist, a Wearstler interior feels witty and posh.

Yet Wearstler and Korzen are the kind of parents who make it a point to be home by six. "We eat with the kids every night," she says. While both sought a home that was livable, Wearstler also wanted a showpiece. The search led to a gem: a hilltop 1950s modernist house built by the late architect Hal Levitt for Spyros Skouras, a studio head at 20th Century Fox, and still owned by his family. "It was untouched, which is rare," Wearstler says.

The idea of a maximalist like Wearstler living in an austere modernist house might seem antithetical. But while today's occupants of such homes often approach their surroundings with hushed reverence—furnishing them with a few Barcelona chairs and not much else—these settings were rarely sparse in their Hollywood heyday. They'd be piled high with old-world sofas, rugs, art, and 12-foot-long dining tables. Wearstler noticed that the Skouras house had several 1950s gestures that were a lot like her signature flourishes: pickled sliding screen doors in



THE DINING ROOM IS A BRAVURA COMBINATION OF ART, ODDITIES, AND A SUBLIME SENSE OF COLOR

"Quarries are inspirational—I go all the time," says Wearstler, who covered all the surfaces in her master bath suite, opposite page, in onyx from Marble Unlimited, Van Nuys, CA. The notoriously fragile material took four months to install and is book-matched from every angle. Vintage brass chair, Downtown, L.A. ■ In the bedroom, below left, the custom bed is by Ty-Teck Interiors, L.A., with drapery in Jim Thompson's Nahm in Samburu. Shagreen chest, Barneys, NYC. ■ In the boy's vestibule, below right, Pratt & Lambert's Anubis paint was matched to the stripes of the zebra rug. Venetian table, Ecola, L.A. Light fixture, JF Chen, L.A. See Shopping, last pages.





the dining room, three bronze cranes beside the swimming pool, and a marble wall planter in the dining room that she promptly filled with jade plants. One feature was hidden under the dining room carpet: a floor button for Skouras to silently summon domestic staff. "We don't live that way," she says.

Wearstler's instinct was to dress this glass-and-marble shell to the nines. Scarcely an inch isn't adorned with malachite boxes, antique Chinese calligraphy brushes, Asian figurines, 1950s art, even a Tony Duquette horse silkscreen from the '60s. Wearstler softened the skylighted ceilings with matchstick blinds and planted a tree in the middle of the living room. "I like a warm feeling," she says. "It took a lot of furniture."

The color scheme—salmon, pink, and grape—is striking, but softer and subtler than her past choices. In a way, it is a better reflection of her private self, which is soft-spoken and quite shy. "There's so much green outside the windows," Wearstler says. "These colors look so pretty against the landscape. My taste is evolving. I want to try new things and make it challenging."

The house, which took two and a half years to renovate and decorate and which she christened the Hillcrest estate, was so entrancing that her publisher, Judith Regan, decided it was worthy of a book. *Kelly Wearstler: Domicillium Decoratus* has been published in a limited-edition of 3,000 copies, available at Barneys and Bergdorf Goodman stores in a gold-embossed slipcase. Wearstler will unveil the book at BG, the new Bergdorf's restaurant, which represents her first major design project in New York.

Naturally, this Hollywood story has a surprise twist. No sooner had Wearstler finished Hillcrest than she heard about an even more spectacular property for sale down the road: the estate of the late Albert "Cubby" Broccoli, the producer of most of the James Bond movies. A short while later, the 9,000-square-foot Georgian-style mansion on 3.2 acres was hers. The screening room will become an office for Wearstler's design firm, KWID.

Now Hillcrest is on the market. "The realtor told me, 'You've got to take some of the furniture out,' " Wearstler laments. "We've only used the dining room twice." □





A Man of the World

WITH A LITTLE HELP FROM HIS FRIENDS, CARLOS SOUZA, THE GLOBE-TROTTING MEDIA DIRECTOR FOR COUTURIER VALENTINO, ASSEMBLES A GLAMOROUS AND GRACIOUS NEW YORK AERIE IN A MATTER OF WEEKS

PRODUCED BY CYNTHIA FRANK PHOTOGRAPHED BY OBERTO GILI WRITTEN BY GREGORY CERIO



Carlos Souza in the living room of his Manhattan apartment, opposite page. The painting is Gary Hume's *Michael* (2001). Arrangements by Zézé Flowers, NYC, sit atop a BDDW console. ■ The foyer, this page, includes a Perry Ogden photo of Francis Bacon's studio, a Ruhlmann-style table, and Philippe Starck's Ara table lamp. The walls are covered in Nikki in Willow, by SJW Studios, Inc., Seattle.



SOUZA'S STYLE SHOWS IN H



Were he a different sort of person, it would be easy to hate Carlos Souza. The director of public relations for couturier Valentino for the past 20 years, Souza owns an apartment in Rome, two places in his native Brazil (an apartment in Rio de Janeiro, plus a country house outside the city), and the recently purchased New York pied-à-terre you see on these pages. Business travel takes him frequently to Paris, Milan, Los Angeles, and London; for vacations, he likes to visit Asia, with India, Japan, and the islands of Indonesia as favorite destinations. When the famous and fabulous want to wear Valentino, it's Souza who accommodates them, and he has become fast friends with boldface names such as Gwyneth Paltrow, Elton John, Elizabeth Hurley, Claudia Schiffer, and Princess Marie-Chantal of Greece. Add to this that Souza is tall, slim, and handsome (a onetime model, in fact), that he has a creative instinct that has led him to start his own line of burly, exotic jewelry, and that he has two talented sons (one a budding photographer, the other a budding artist) and you have a fine feast for the green-eyed monster, envy.

Except that Souza is also charm personified: spirited, funny, gracious, elegant, genuinely interested in the person he is talking with, and generous in sharing insights that his experiences have brought him. In short, it is impossible for petty jealousy to trump a fondness for someone so engaging and worldly. ▷

In the foyer, above, Souza's hats and a Claes Oldenburg pretzel sit atop an antique Chinese cabinet. ■ The living room, opposite page, features a rug by Fedora Design, NYC. A ca. 1950 ladder chair is paired with an antique Indonesian bamboo table and Chinese side tables with marble inlay tops. The 1998 photos of Brasilia are by Todd Eberle.

OFFBEAT CHOICES OF ARTWORK, ASIANA, RUGS—AND HATS





Worldliness is, as well, the keynote of Souza's New York apartment, which has an inviting decor that reflects his wide-ranging interests and is filled with mementos of his travels. "It's like life," Souza says. "What makes it is the mix."

But Souza's apartment is worldly in another sense, in that it is almost a microcosm, a place that literally and symbolically seems to touch on every aspect of his life and the sphere in which he moves. Take the view. The apartment is located in a nondescript early 1980s high-rise in midtown Manhattan, and when Souza brought Valentino by for a prepurchase tour, the fashion designer was so underwhelmed by the building's featureless lobby that he said, "Carlos, you can't live here—it looks like a hospital." But the apartment boasts a splendid vista that, as befits an international man of style, takes in the United Nations headquarters, the flag flying over the Turkish consulate, and a well-loved New York landmark, the neon sign of the old Pepsi-Cola bottling plant in Queens. That sight (plus a glance at the amply proportioned rooms and their 14-foot ceilings) prompted Valentino to do an about-face. "Close on it," he told Souza. "Now."

Valentino's was not the only friendly counsel Souza received, or the only aesthetic expertise he had to draw upon. He benefited from one well-known design talent's work even before he bought the place: his friend decorator Jeffrey Bilhuber was the previous owner, leaving behind touches such as parchment-covered walls and ebonized 12-foot bedroom doors. Another friend, magazine stylist Carlos Mota, acted as a design guide and *assemblier*. "I'm not a decorator per se—I don't have the patience," says Mota. "But I have a good eye, I know sources, and I like to help friends, especially those in fashion. They want things quickly: boom, boom, boom." Souza says his attitude falls in line with a Valentino motto: "Do it fast, and keep the class."

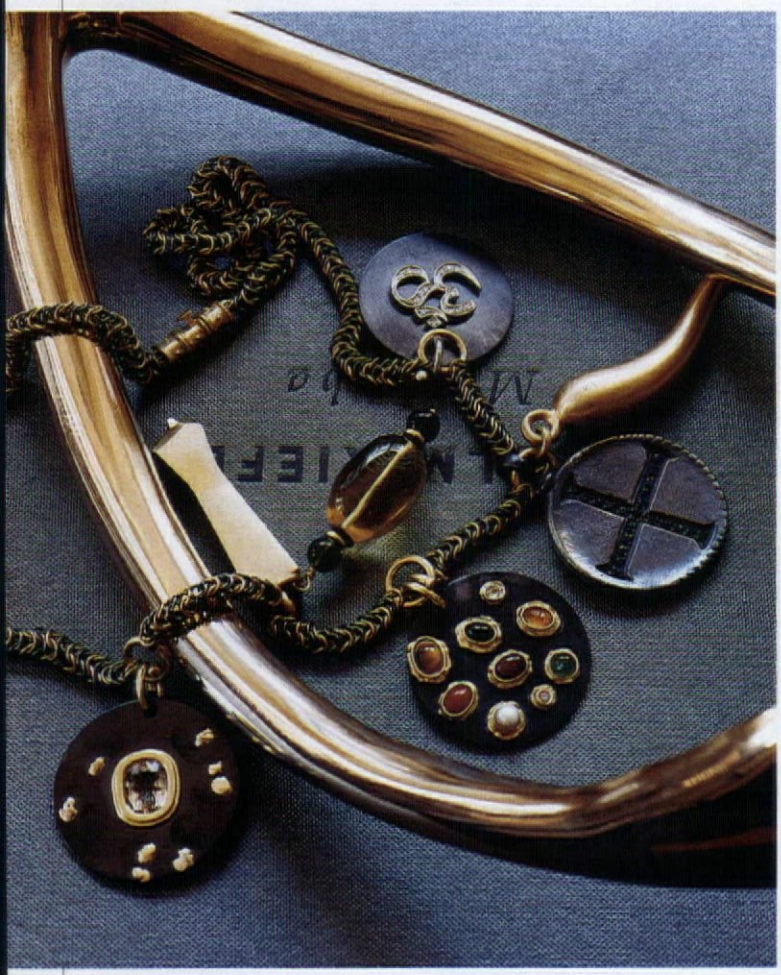
In the end, the decor took Souza and Mota less than three months to put together—staggering, considering the glacial pace of most high-end interior design. "We opened up all the boxes Carlos had shipped from Rome," Mota says. "I arranged what he already had, and we went shopping to fill in the rest." Souza had sent over Ming cabinets, a lacquered table and painted stools from Indonesia, and other Asian objects. "They have the utmost chic: ornate and simple at the *(Cont. on page 130)*

The bedroom, above and opposite page, includes an Italian sofa with a fringed throw by Etro and a Fedora carpet. The wall covering is Maya Romanoff's Wallmica, from Bergamo. The *suzani* bedcover is from Mughal, NYC. A photo of Souza's sons by Fernando Bengoechea hangs above a Chinese armoire. ■ The dining area, rear, has a lacquered table and candlesticks from Naga Antiques, NYC. See Shopping, last pages. ▷



Signature Style

FOR CARLOS SOUZA, MEDIA DIRECTOR FOR COUTURIER VALENTINO, GREAT DESIGN IS A WAY OF LIFE, AT HOME OR ON THE TOWN





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His Jewelry Designs THE PIECES IN SOUZA'S NEW COLLECTION—HE CALLS HIS FIRM MOST WANTED DESIGN—ALL HAVE AN AIR OF "ETHNIC CHIC," HE SAYS. "IT'S A SEXY, LATIN-LOVER, UNISEX LOOK." THE PENDANTS HE CREATES DRAW ON GLOBAL CULTURES, AND MOST ARE TALISMANS OF SPIRITUALITY AND GOOD FORTUNE.

CLOCKWISE FROM TOP: THE SANSKRIT MANTRA "OM" RENDERED IN CRYSTALS; THE ITALIAN GOLD PEPPER; A CHARLEMAGNE CROSS; THE NAVARATNA, A HINDU CHARM ON WHICH THE NINE PLANETS ARE REPRESENTED BY GEMS SUCH AS A RUBY, SAPPHIRE, AND PEARL; AN IRON DISK EMBEDDED WITH GOLD AND CRYSTALS; A STYLIZED "FIGA," A BRAZILIAN HAND GESTURE THAT ROUGHLY EQUATES TO A "THUMBS UP" SIGN; AND A TOPAZ BEAD THREADED ON GREEN GOLD. SOUZA'S JEWELRY IS AVAILABLE THROUGH BARNEYS, NYC, AND MAXFIELD, L.A., AND FROM MOSTWANTEDDESIGN.COM.



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< God Nod *Above his bed, Souza keeps a tableau that reminds him of his Catholic boyhood: statues of the Infant Jesus of Prague, Our Lady of Aparecida (a patron saint of Brazil), and, for good measure, a Russian Orthodox icon of St. Nicholas that Souza bought in St. Petersburg.*

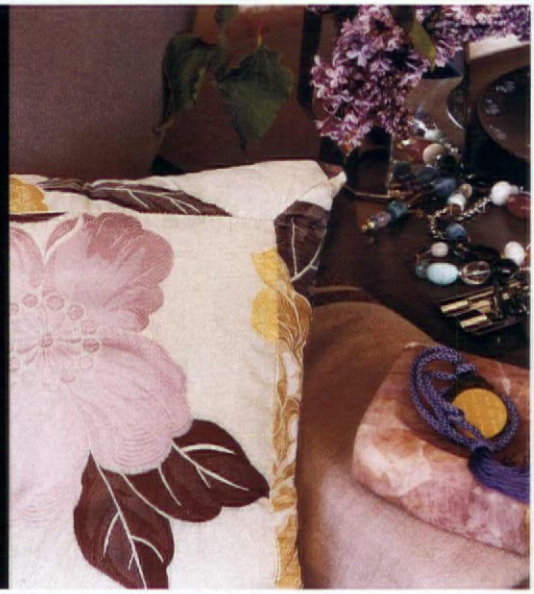
> Snappy Shoes *Stubbs & Wootton slippers embroidered with jaunty insignia—devils, jolly rogers, etc.—are Souza's favorite footwear. "They are funny, chic, and comfortable," he says. "I have linen for summer and velvet in winter."*

Available at Stubbs & Wootton, $295 per pair.



> Posh Pillows *For the 2005 Oscars, Souza arranged so that only Cate Blanchett, the Best Supporting Actress winner for The Aviator, would wear Valentino. The fashion house offered her several outfits, and Souza snagged a length of a couture silk floral print left over from one dress—modeled, near right—and had it made into pillows, far right. In the end, Blanchett chose another gown, but, says Souza, "I still feel like I have a little bit of Oscar glamour on my sofa."*





V Zen Yen *Visiting Japan in his modeling days, Souza fell in love with its "simple, soulful design." A favorite source for nipponabilia is Naga Antiques, NYC. 212-593-2788.*

Scholar's rock, $9,500.



V Tea and Sensory *"This is my wake-up call," Souza says of the Mariage Frères green tea and Esteban incense with which he starts every day. "Green tea is a wonderful antioxidant, and the incense awakens my senses," he says. "I take both with me when I travel, so I always feel at home."*

Mariage Frères tea, $15. mariagefreres.com. Esteban incense sticks, $15. 866-578-3226.



^ Wrap Dress *"When you are Brazilian and travel a lot, you get two summers—one in each hemisphere," Souza says. His preferred summer clothes are sarongs—ikat, madras, batik—that he picks up in the markets of Bali and other spots in Asia.*

Sarongs, $36 to $185, Beads of Paradise, NYC. 212-620-0642.



LASTING IMPRESSIONS

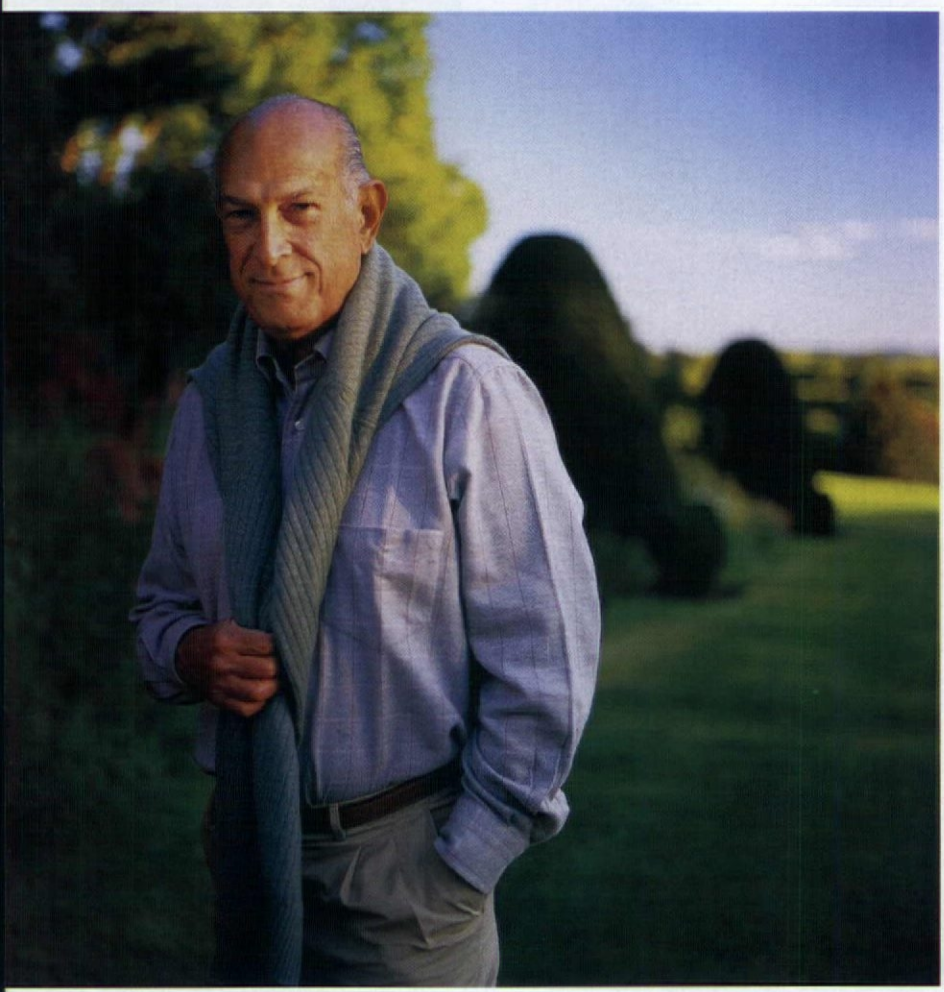
OSCAR AND ANNETTE DE LA RENTA'S SUPERB, CONSTANTLY DEVELOPING CONNECTICUT GARDEN IS A SERIES OF STRIKING COMPOSITIONS



A copy of the *Florentine Boar* sits center stage within a horseshoe-shaped double hedge of juniper. It is the focus of the extensive *Pyrus calleryana* 'Red Spire' pear avenue, shown here in full bloom.



PRODUCED BY CHARLOTTE M. FRIEZE PHOTOGRAPHED BY RICHARD FELBER WRITTEN BY STEPHEN ORR



GARDENERS ARE NEVER FINISHED.

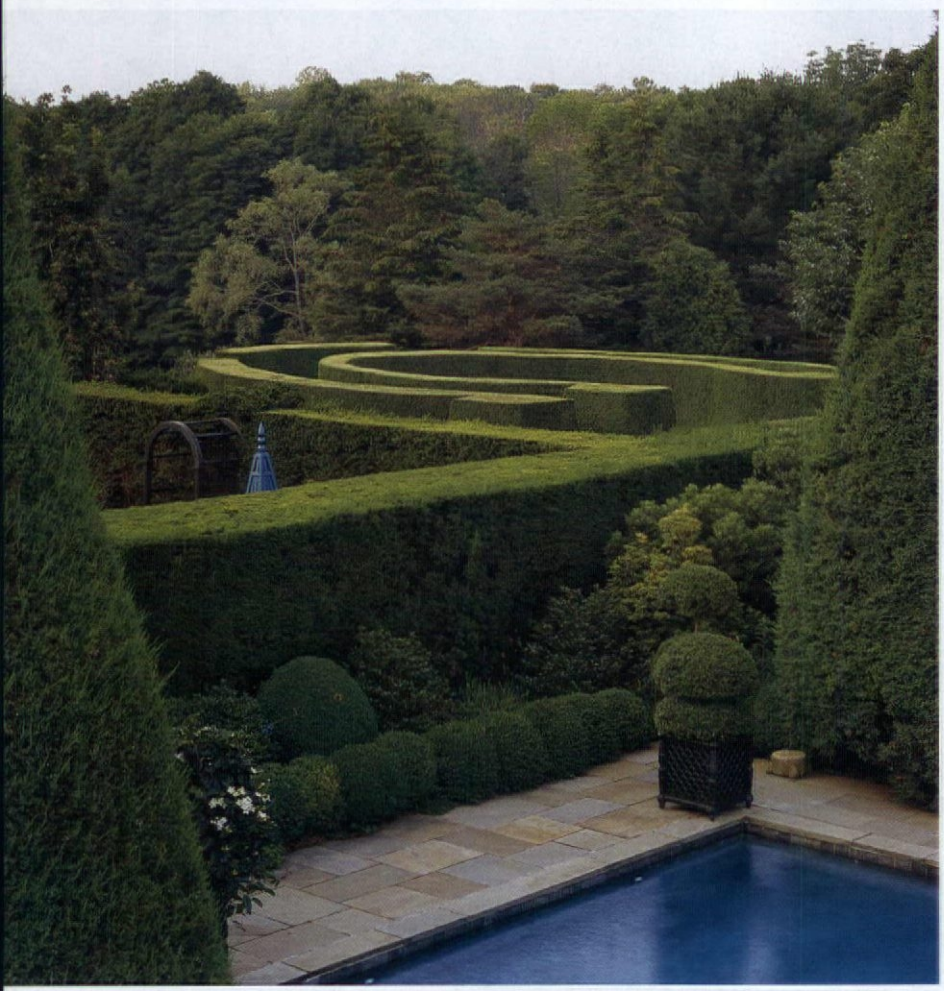
For any avid practitioner, the act of gardening is defined by developing, perfecting, and expanding. That is why many gardens cease to exist (at least in spirit) once their makers have died. Nature never stands still, and weather takes its toll. It is up to the attentive gardener to make this art form thrive.

And so it is, even after decades, that Oscar and Annette de la Renta are still working on their Connecticut property. To the visitor, the elegant garden, with its well-proportioned rooms, dramatic allées, and sensitive plantings, seems like a fait accompli—a grand and inevitable construction that has existed in the landscape for centuries. But, in fact, if there were a cornerstone here, the date would read only 1971, when Oscar de la Renta and his late wife, Françoise, decided to purchase the former horse farm. Almost immediately, he set out to make a garden, beginning with a mail-order flower border kit hastily installed just in time for a visit by his idol, landscape architect Russell Page. The master's withering "What is that?" was answered by de la Renta's half-muttered excuse about the poor taste of the previous homeowners. Though Page agreed to make a master plan for the garden, he instilled doubt in de la Renta that there could ever be a garden that would successfully compete with the unspoiled views and beautifully forested hills that surround the property. ▷



An enthusiastic gardener and consummate designer, de la Renta, above, stands on the rear terrace, with its landscape of clipped evergreens, rolling lawns, and perennials leading out to the Berkshire foothills. ■ Black and white are always fashionable, and the 'White Triumphator' and nearly black 'Queen of Night' tulips in one of the evergreen-enclosed garden rooms, opposite page, are no exception.





Still, de la Renta proceeded, and the garden is a triumph. Like a well-loved house, it has grown and changed to suit the interests of its owner. One of the first hedged rooms holds a well-known display of tulips—white ('White Triumphator') and nearly black ('Queen of Night')—replaced later each season by annuals. Through a doorway, another small room has box-edged beds filled until recently with a meadowy mix of unusual annuals and perennials grounded by four lattice obelisks. This planting proved too hard to maintain and has been replaced by low-growing roses (a controversial solution for Annette, who is no rose lover).

An adjacent room offers a lesson for anyone who wants to integrate a swimming pool into a classically formal garden. Elegant ball-shaped boxwood topiaries are expertly combined with white lilies and potted stephanotis vines. A narrow walk sits on the far side of the pool garden. There, as elsewhere, Oscar's love of evocative scent is paramount. Low-growing thyme creeps over the walk, and pots of gardenias are interspersed with hornbeam towers and lilac standards. Past this walk is the garden's crowning glory. A double allée of pear trees leads from a double horseshoe hedge of juniper designed by François Goffinet. A copy of the *Florentine Boar,* nestled in the curved hedge, connects the collection of garden rooms to sweeping views of the hills. This is one of Oscar's favorite areas of the garden and one of its most serene spaces. Another quiet area planted entirely in green lies around the corner and contains a stilt hedge of linden, blue-painted benches, and a simple fountain. A long herbaceous border filled with drifts of perennials runs the length of the hedge. De la Renta may mirror



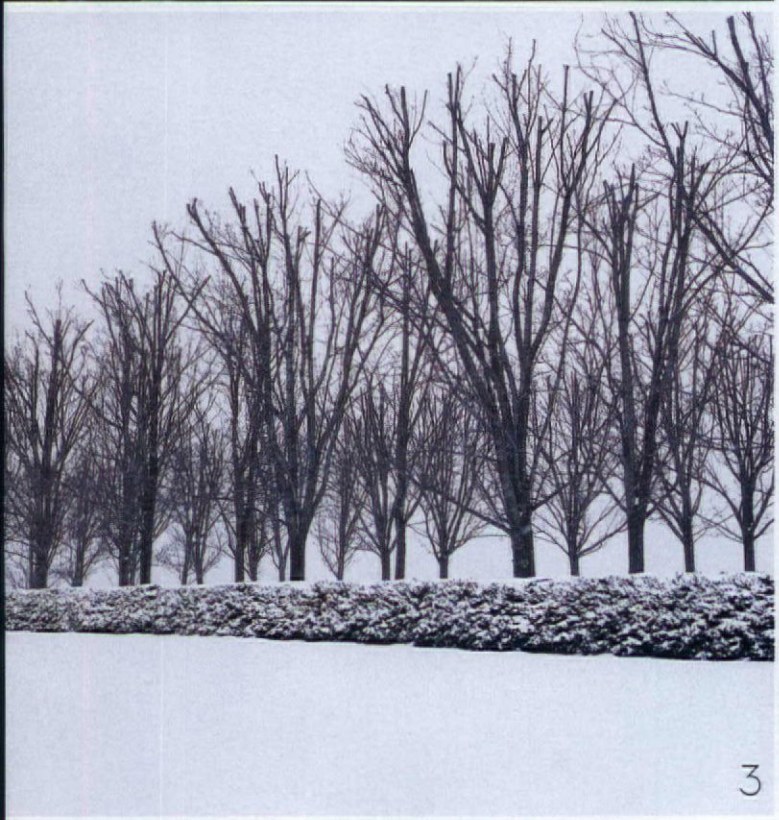
Since purchasing the property in 1971, de la Renta has employed evergreen shrubs and trees to carve the former horse farm into elegant rooms, including a double horseshoe, a flower garden, and a pool garden, above. ■ For the fountain garden, opposite page, he designed a stilt hedge by limbing up the lindens to above-head height. He then squared the crowns to form a green canopy over the blue-painted benches he bought from Chatsworth in England.



THE GARDEN IS DESIGNED SO THAT IT PLEASES THE EY









For de la Renta, color is key in the landscape. 1 Blue agapanthus is in striking contrast to the distant green landscape. 2 He says of the bronze winter burn on a yew hedge: "Sometimes things happen that you don't like, but they work out for the best." 3 The dark gray structure of the *Pyrus calleryana* 'Red Spire' avenue creates a bold statement on a winter day. 4 The prominent line of a dark green double hedge and the white blossoms of the pear trees create an elegant line in spring.

IN EVERY SEASON AND IN EVERY KIND OF WEATHER



Over the years, de la Renta has added many evergreen topiaries, using them as punctuation marks in corners and as focal points. Among the first were three 'Wedding Cake' yews that he planted for structure in the landscape. They started as a simple dome surrounded by a circle, but de la Renta, feeling a need for more mass at the base, added the square the following year. Now, after more than two decades, these early creations have matured to rest solidly in their verdant surroundings.



it with another border backed by an identical hedge to complete the walk and solve what he feels is an unsatisfactory view of the garden from the house.

Every area of the garden is a work in progress, and the couple negotiate each decision. "My wife and I walk through the garden and talk about what we want to do," Oscar says. He plays the idealist, she the perfectionist. "I tell Annette this looks so beautiful; she tells me it looks terrible," he says, edging into a running theme of a tour at the estate. In his self-deprecating way, he positions himself as a person with loads of ideas who needs the discipline of his wife's unerring eye. The good-natured power struggle is a bit of a sham, really, since style is lacking in neither camp. To reach major garden détentes, he enlists the help of a longtime adviser, Powers Taylor from Rosedale Nurseries. "He is often the only person who can help me convince Annette to do something," Oscar says. It can be no accident that Taylor once worked with Russell Page.

The de la Renta garden has many of the qualities that Oscar admires at grand British houses. (He has designed a line of outdoor furniture with Century Furniture named after Chatsworth.) As in such places, the spirit of the owners pervades this garden. "A garden is a lifetime," de la Renta explains. "The only way I will ever be finished is when I am dead." As he tours the garden, he seems to be constantly evaluating what he and Annette have accomplished. "This garden is extremely personal," he says. "I get more nervous about showing it to visitors than I do when I show a collection to the press." Thankfully, since their work never stops, Oscar and Annette de la Renta—really a two-perfectionists household—have created one of the best private gardens in the country. □

There are great vistas throughout the garden, top. A potted gardenia is silhouetted against the side of the double horseshoe hedge. The ends of those hedges establish the edge of a walk that leads to an English stone statue of one of the four seasons that de la Renta bought at Sotheby's. ■ The statue, opposite page, is embraced by a semicircular yew hedge, with *Viburnum tomentosum* to the right and *Lysimachia clethroides* in the foreground.



BY SABINE ROTHMAN PHOTOGRAPHED BY WILLIAM ABRANOWICZ STYLED BY MICHAEL REYNOLDS



Inspired by a range of styles, Thom Filicia mixes two host chairs from Aero Studios, NYC, in Edelman Leather's Luxe Calf in Cherry, with a metal tree-based table from Capitol Furnishings, NYC, in the dining room, this page. A Santoor carpet in Grey and Sage, from Michaelian & Kohlberg, sets off curtains in Knotty Knotty in Meringue, Donghia. ■ The entry, opposite page, has a Fontana Arte chandelier from Fred Silberman and a saddle-stitched armchair by Jacques Adnet, ca. 1950.



SHOW STOPPER

THOM FILICIA IS MORE THAN THE HOUSE DOCTOR ON TV'S *QUEER EYE*. AN ACCOMPLISHED INTERIOR DESIGNER, HE HAS CREATED A LUXURIOUS MANHATTAN APARTMENT FOR A LARGE FAMILY



Thom Filicia frequently makes his clients cry. It's not because he calls their places horrible—that's just part of his shtick as design doctor on the popular television show *Queer Eye for the Straight Guy.* Rather, tears flow because Filicia actually does make people's lives better through design. On *Queer Eye,* he helps whip up magical makeovers in just a few days; melding classic design principles and a modernist sensibility, he creates sophisticated interiors with clarity and pizzazz.

Apologies to pop culture junkies, but Filicia's work is compelling due to talent more than celebrity. A Syracuse University graduate with a degree in interior design, Filicia trained with Parish-Hadley, Robert Metzger, and Jeffrey Bilhuber. "It's a textbook career path," he says. "I learned from the best." He opened his own firm in 1998, and started on the show in 2003. He is currently working on the W hotel in Los Angeles, and a house for Jennifer Lopez and Marc Anthony. "Whether I'm doing interior design for a private client or working on television, my expectations in terms of the product we deliver remain the same, as does my point of view," Filicia says. "People tell me I'm crazy for doing both, but the synergy is great."

Several years ago, a woman buying a Tommi Parzinger console asked the dealer to recommend an interior designer. Filicia's name came up. "I had never heard of him," says the woman, who is now his client. "I wanted someone young and hip. We hired Thom because he had a fresh name and attitude, and because he's fun to be



In the living room, opposite page, Filicia sits on a custom ottoman by Thom Filicia, Inc. Maze carpet in Ivory and Pewter, by Michaelian & Kohlberg. ■ In the dining room, this page, Salviati chandeliers, ca. 1940, from John Salibello Antiques, illuminate custom parchment, brass, and mahogany tables by Thom Filicia, Inc. Custom mahogany cabinets by Thom Filicia, Inc., with Japanese lacquer doors fabricated by Daniel Scuderi Antiques, Inc. Custom chairs in Larsen's Brno in Sable. Antique copper vase from Coconut Company, NYC.

around." The apartment Filicia walked into was an enviable canvas for any decorator. Alan Wanzenberg, an established New York architect, had designed new interior architecture for the spacious duplex on Manhattan's Upper East Side when the woman, her husband, and their four children were moving to the city. "I had little instruction about the furnishings, so I simply worked with beautiful materials to develop a restrained, contemporary space that would be a beautiful background," Wanzenberg says. "They wanted something elegant and simple."

Maintaining the prewar apartment's gracious proportions, the architect reorganized its rooms to improve the flow, making every inch of space functional. He enlarged windows to open up dazzling views of the river and designed luxurious detailing



The living room, above, has Paul Laszlo chairs in Silk Road in Sunrise, by Great Plains through Holly Hunt, a U bench by Richomme in Hidden Meadow in River Birch, Larsen, and an occasional table by Harvey Probber, ca. 1949. *Jessica and Cecily* (2001), by Alex Katz. ■ A Spencer Fung Lotus armless chair in the living room, opposite page, is in Great Plains' Liagre Leather in Pate. James Mont coffee table, from Aero Studios. *Untitled* (2002), by Eric Freeman. See Shopping, last pages.

that complements the building's neoclassical architecture. He paired classical moldings with narrow bronze strips outlining the door frames and installed black marble mantels with streamlined heft. He also created an understated staircase in the foyer, which leads into the living room and connects the library and children's bedrooms to the kitchen. The staircase goes to the master suite, placed to give the parents privacy.

Filicia's challenge was to furnish the space so that it would be comfortable for a family and accommodate frequent entertaining. The clients wanted modern, but not iconic, furniture. "We wanted Thom to make it special but not precious," his client says. "We wanted design that we wouldn't outgrow." This was an ideal assignment for a designer whose signature style borrows from the elegant classicism of David Adler and the modernity of Richard Neutra, inventively marrying the two.

Taking his cues from that first Parzinger console and two Josef Hoffmann benches—the only pieces his clients brought from their previous *(Cont. on page 136)*





Things We Love

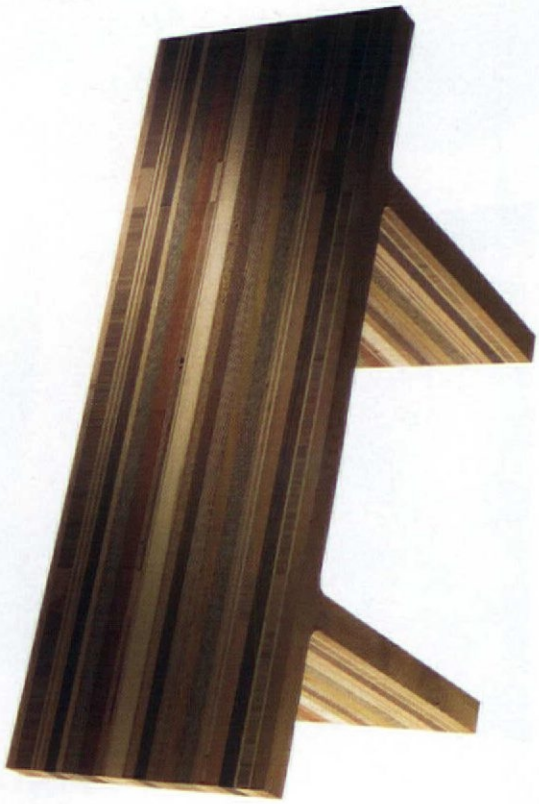
HOLIDAY SHOPPING CAN, IN FACT, BE A BALL. WE'VE ROUNDED UP DOZENS OF UNEXPECTED TREATS, FROM A JAZZY MOBILE TO A ROSE-SHAPED PILLOW

PRODUCED BY JEFFREY W. MILLER PHOTOGRAPHED BY STEPHEN LEWIS









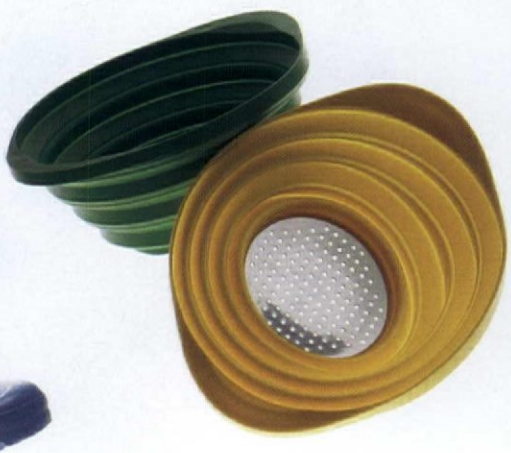
Opposite page: In Ryan McGinness's hand-stitched polyurethane **BUCKY BALL**, $150, from Cerealart, art meets sport. This page, top, from left: handblown glass cream **COMPOTE**, $395, from De Vera; quartz crystal and bronze cabinet **PULLS**, $325 to $650, Carl Martinez Hardware. Bottom, from left: wool kilim **RUG**, $2,800, from Afghanistan, Mark Shilen Gallery; Pi **BENCH** made from discarded scraps of wood, $500, Scrapile.











This page, top, from left: Egyptian cotton Butterfly **SHEETS**, queen flat, $360, **SHAMS**, $126 each, and queen **DUVET**, $665, by Christian Fischbacher for Léron; acrylic-handled **CORKSCREW**, $215, La Cafetiere; painted wooden Fjord **HORSE**, $38, designed by Kent Scheer for Paradise Toys. Middle, from left: Kid Robot **CANDLES**, $5 each; handmade Pro-Ject Audio Systems **TURNTABLES**, Debut III, $320 each, Paul Smith, NYC; Pepe cotton velour **BEACH TOWEL**, $75, Marimekko. Bottom, from left: hand-loomed wool **RUG**, $75 per square foot, Space Downtown; turn a rainy day sky blue with original Wellington **BOOTS**, $94, Hunter; rubber and stainless-steel collapsible **STRAINERS**, $60 each, Moss, NYC.



Cashmere Peace **PILLOW**, $1,495, Lucien Pellat-Finet; Ultrasuede Love **PILLOW**, $175, Michele Varian, NYC.



For the kinetic thinker, a handmade, one-of-a-kind hanging **SCULPTURE** in aluminum, stainless-steel, and other materials, $1,500, from Mel Ristau.

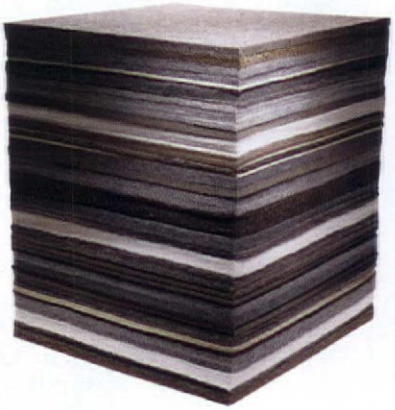


















Top, from left: Tahitian cultured **PEARLS**, $55,000, Mikimoto; miniature digital replica of classic Rollei **CAMERA**, $300, FotoCare; Ramage Noir **TEACUP**, $45, and **SAUCER**, $31, Richard Ginori. Middle, from left: Charcoal **CRACKERS**, $6 for a 5.3 oz. box, Fine Cheese Company at Fromage Fine Foods & Coffees, Old Saybrook, CT; black cardboard tube filled with a writer's dream, 20 black No. 2 **PENCILS**, $24, Reader's Catalog; Gewoon wool felt **STOOL**, for soft landings, $750, Kid O, NYC. Bottom, from left: tall **JAR**, $750, and Zizzag **JAR**, $350, both ceramic, from Akar; Skull **JOURNAL** made from silk ties, $55, Ralph Lauren Home; pewter and glass Toscana **PEPPER MILL**, $132, La Cafetiere. You add the spice.



Top, from left: Acorn Cabin **BIRDHOUSE**, $39, Maple Hill Designs; Claro walnut and blackened bronze **SIDE TABLE**, $5,800, BDDW, NYC. Bottom, from left: 4-by-6-inch **CERAMIC TILES**, $32 each, Ruchika Madan; hand-split white oak Kentucky **EGG BASKET**, $2,000, Appalachian White Oak Baskets.



Make a clean and beautiful sweep with a curved Turkey Wing **BROOM**, $23, South Highland Craft Guild.



Top, from left: **ELEPHANT, LION,** and **GIRAFFE,** $110 each, all made from vintage fabrics, Clive & Sunshine, at Kid O, NYC; Knudsen's **CARAMELS,** $17 for a 1.5-pound bag; blown and carved glass Flush **ORB,** $3,700, Jamie Harris Studio, NYC. Middle, from left: Frederic Malle's Carnal Flower **PERFUME,** $155 for 50-ml spray, at Barneys New York; Rose **PILLOW,** $155, A Détacher, NYC; bronze and lacquered-wood Skull **LAMP** with silk shade, $2,200, Blackman Cruz, L.A. Bottom, from left: Judith Ivry custom **BOOK,** $170, and Pikabook Duck and Frog leather **BOOKMARKS,** $125 each, Hermès; Belgian wood and iron **CHANDELIER,** $2,400, John Derian Co., NYC; box of **CHOCOLATES,** $80 for 28 pieces, Pierre Marcolini Chocolatier.



Give thanks for goats, without whom there would not be this almost sinfully soft handwoven red-blue-and-yellow **MOHAIR BLANKET**, $1,125, Hermès.

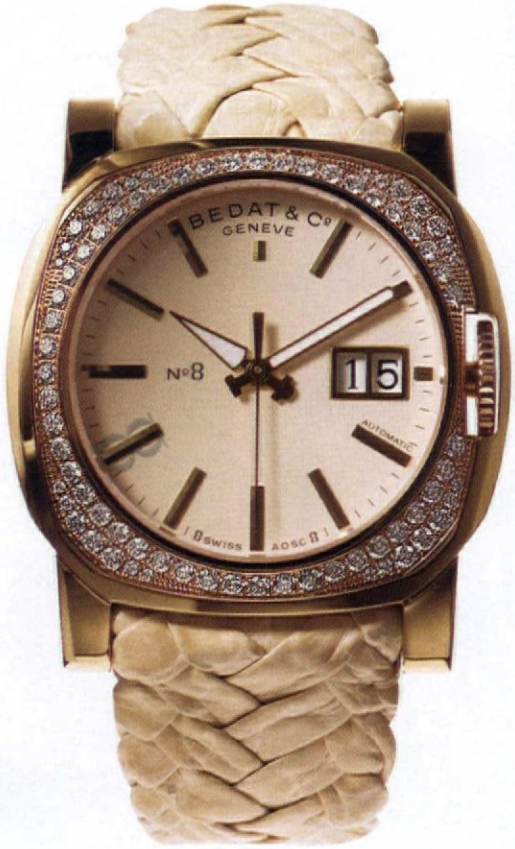


We'd sit up and beg for a versatile Pitbull 14k gold **NECKLACE**, available in any length you choose, $16,900, Jelana Behrand.









Top, from left: English sterling **HOURGLASS**, $1,650, James Robinson, Inc.; inscribed with lines from *The Divine Comedy*, Dante 18k gold Heaven **RING**, $1,600, and 18k gold and silver Hell **RING**, $1,700, from Moss, NYC. Bottom, from left: handmade porcelain **WIND LIGHT** with blue dots, $125, designed by Pieter Stockmans for Ameico; pink gold No 8. Bedat **WATCH** with alligator band, $15,850, Tourneau. See Shopping, last pages. □

PRODUCED BY CYNTHIA FRANK
PHOTOGRAPHED BY FRANÇOIS HALARD
WRITTEN BY JEAN BOND RAFFERTY



Nineteenth-century French furniture and fanciful touches enliven the Proustian vision in the grand salon. The walls are painted with Monet-inspired water lilies by Paul Meriguet, of Ateliers Meriguet Carrere, Paris, in a theme that is carried out in many rooms in varying tones. The curtains are in a custom fabric by Le Manach, Paris. The carpet is a 19th-century Agra from India.



IN SEARCH OF LOST TIME

YVES SAINT LAURENT AND PIERRE BERGÉ ARE SELLING THE CHÂTEAU THAT THEY AND DECORATOR JACQUES GRANGE TURNED INTO A DREAM PALACE, INSPIRED BY THE WORKS OF PROUST. WE WON'T SEE ITS LIKE AGAIN



In the grand salon, opposite page, 19th-century bronze and crystal side tables by Alphonse Giroux are paired with an antique Napoleon III chair. The lacquered Japanese console, Japanese cloisonné urns, and French ceramic lamp are all 19th century. ■ A photograph of Marcel Proust, this page, is the focal point in an arrangement of Minton porcelain pieces and a vintage Baccarat crystal box.

LIKE YVES SAINT LAURENT'S

most celebrated couture designs, Château Gabriel, the Normandy manor that he and his longtime partner, Pierre Bergé, own, spells brilliant perfection in every detail. They bought the 1874 house, which sits on 75 acres overlooking Deauville and has an extraordinary view of the bay over to Le Havre, in 1978. Four years later, with the help of decorator Jacques Grange, the rather unassuming (and seriously dilapidated) country retreat had been transformed into a triumph of the decorative arts.

Even decorative triumphs are ephemeral. Since the couturier's retirement in 2002, the pair have been spending more time at their other homes. Bergé describes parting with the property as "a wrench," but it is on the market for 20 million euros.

There is more than nostalgia, however, when Grange and Bergé describe what both consider a masterpiece of decorative collaboration. For the decorator it was "an enormous adventure" and a landmark in his career. "The things I've done for Saint Laurent have been my most important work," he says, and Bergé agrees.

"Decoration must start with a story, and then you embroider around the subject," Bergé says. For Saint Laurent, the stunning scenario would be inspired by *À la Recherche du Temps Perdu,* by Marcel Proust, who spent summers in nearby Cabourg (fictionalized as Balbec) and is said to have visited the house.

Another embellishment was conceived as painterly reflections of Monet, on whom Proust principally based the character



POTTED PALMS AND A BLACK-AND-BEIGE FLOOR ARE STYLISH LINKS FOR THE TWO DINING ROOMS



Elstir. Throughout the reception rooms on the ground floor, the walls are covered by murals created by Paul Meriguet in homage to Monet's *Water Lilies.* Aquatic tones deepen to intense indigo blues and greens in the salon, move to mauve in the library, brighten to sunny yellow in the dining room, and float up the staircase to the upper floors.

The opulent overabundance of the Napoleon III period almost overwhelms the eye in the grand salon. Grange calls it "a blend of a Visconti film and the 'style Rothschild.' " Chairs and more chairs, sofas and velvet-draped tables, are dressed to kill in a kaleidoscope of colors. Two exceptional seats from Madeleine Castaing are covered in pale pink velvet sprinkled with delicate flowers, the chairs' rounded shapes reminiscent of buxom ballerinas in fringed tutus. A Louis XV–style canapé, robed and buttoned in a rousing lipstick red floral print, looks ready to waltz off on its curvy gilt-wood legs.

"Each room, each object or piece of furniture, is special," Bergé says. "This is not a house decorated in the ordinary way. What we wanted was an atmosphere. All the rooms—one after another—create that atmosphere."

Saint Laurent's most intriguing invention was to name the nine bedrooms for characters in Proust's novel. His own is Swann, after the cultivated and sensitive Charles Swann—the pseudonym, Bergé reveals, that the couturier uses when he travels incognito. Bergé's suite is Charlus, after the powerful baron. The major guest suite is Guermantes. On the third floor, guest



The black-and-beige marble floors extend from the main dining room, opposite page, into the smaller one. French 19th-century Neo-Gothic chairs surround an English mahogany table in the main dining room, lit by a 19th-century antique chandelier. French 19th-century china lines the walls. ■ An 18th-century Strasbourg cabbage sits on the table, this page.

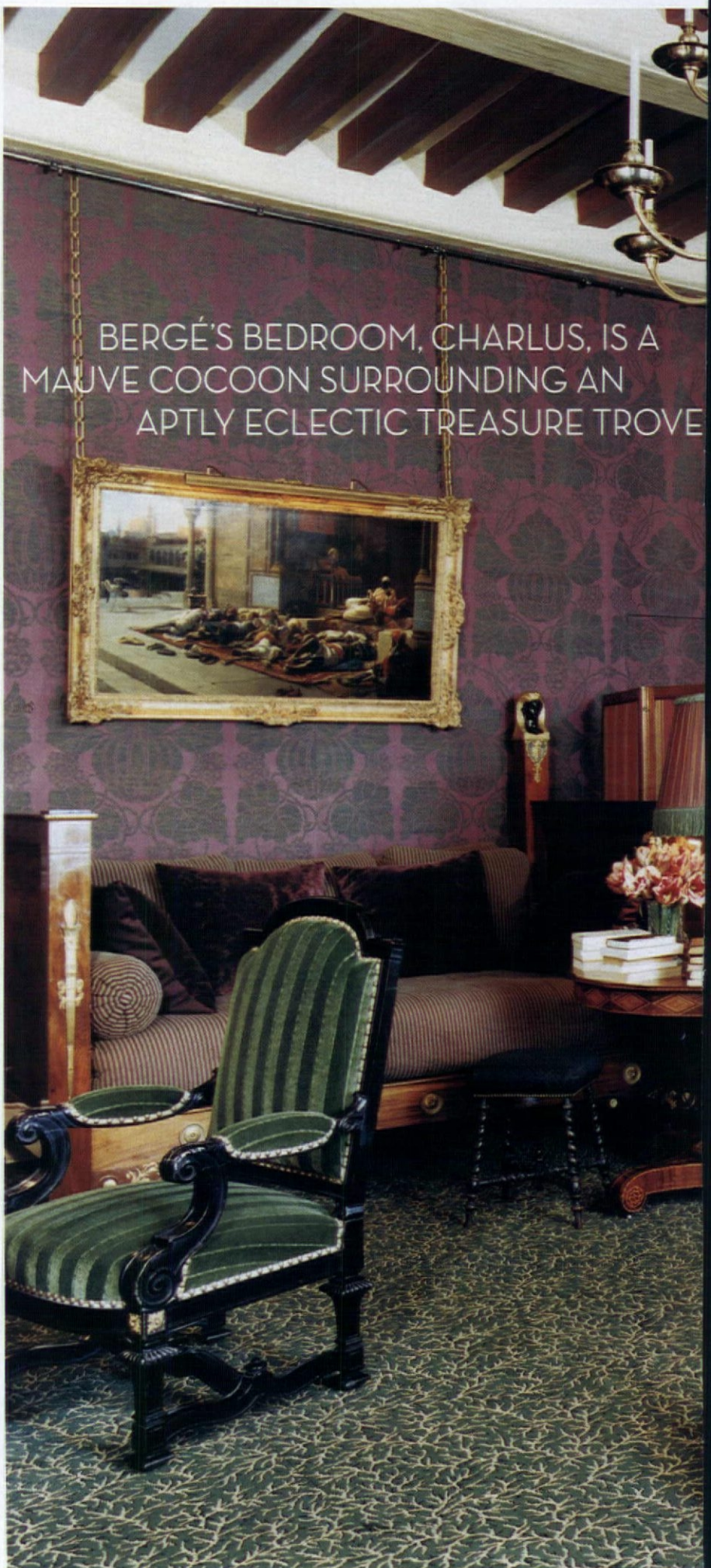
rooms christened Elstir, Albertine, and Saint-Loup are identified by brass plaques on the doors. "Of course, the Charlus bedroom wouldn't be the same as the Guermantes room," Bergé emphasizes. "How would we do them? That was the game and the amusement of it."

The exuberance of the story line was matched by the exuberance of the hunt. Saint Laurent (who loves visiting vintage shops), Bergé, and Grange plunged into the search in Paris and elsewhere to find the objects to define the theme. "We had the energy of madmen and compared our finds: 'I've seen this—go and see it,' " Grange says. "We were in constant rapport, almost delirious with the aesthetic fantasy of the chase."

Their discoveries interpret each character's personality. With an impressive mahogany and gilt Empire bed, a bearskin, and a collection of Orientalist paintings, Charlus depicts the nineteenth-century affection for the exotic. In Swann's bedroom and study, where a ravishing red fabric with an elephant-and-tiger Oriental motif covers the walls, Proust shares honors with King Ludwig II of Bavaria, another favorite YSL fantasist. The king's obsession with swans makes the connection. A stand of pines planted beneath the window mimics Ludwig's pine-filled vista from Neuschwanstein castle.

"We found the elements," Grange says, "like a painter finds the elements to express his vision."

A hike or speedy golf cart ride away is the delicious dacha, built after the trio traveled to Russia for a YSL retrospective in 1986. Inspired by Russian Art Nouveau, Grange designed the pinewood pavilion, built by local artisans, around eight Moroccan-style stained-glass windows



BERGÉ'S BEDROOM, CHARLUS, IS A MAUVE COCOON SURROUNDING AN APTLY ECLECTIC TREASURE TROVE

Deep colors and Orientalist touches, like Bergé's collection of paintings and a 19th-century bearskin rug, give his bedroom a distinctly exotic feel. The walls have custom fabric by Le Manach, Paris. Custom carpet by Braquenié for Pierre Frey, Paris. Furnishings include a padded armchair in a custom brown leather, from Decour, Paris, a French Empire daybed, and a Neo-Gothic French table.





and surrounded it with a birch grove. Filled with vivid colors and cozy Russian and Austrian furniture, it became a bolt-hole for the owners, who adored working there.

From the edge of the estate, the house is virtually invisible, surrounded by gardens and forested park leading down to a private entrance to the Deauville racecourse. There's a waterfall and a lake, apple orchards that produce the house cider, 500 species of hydrangea, and a topiary chessboard designed by sculptor François-Xavier Lalanne.

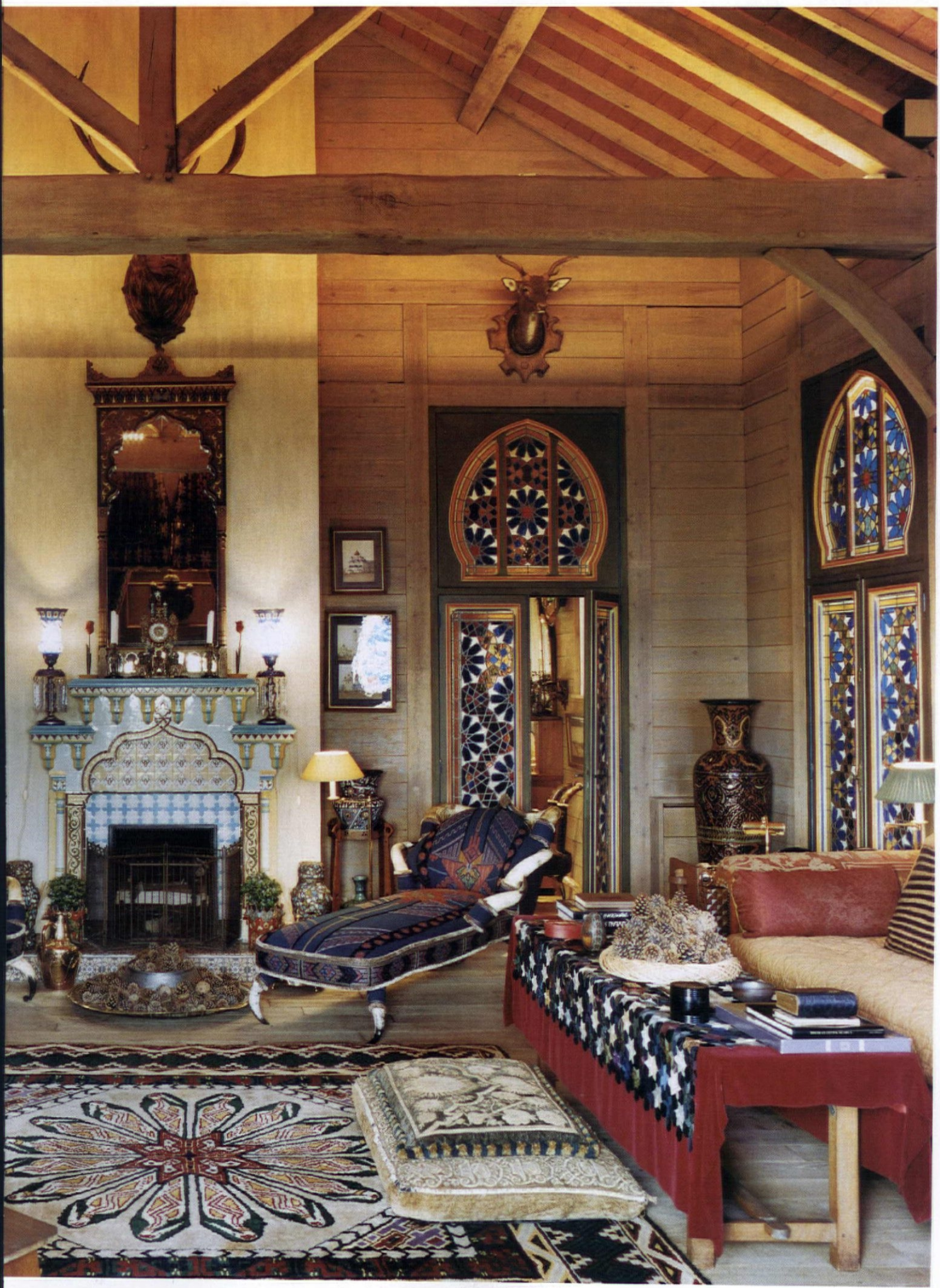
Like "a great orchestra conductor," in Grange's description, Bergé oversaw all the work on the estate, arriving by helicopter two or three times a week. Once the lavish decor was in place, it was time to entertain the neighbors.

"Deauville is not provincial—it's the beach of Paris," Bergé says. The neighbors who came to dinner and prerace lunches proved his point: Rothschilds (Guy and the late Marie-Hélène, David and Olimpia), De Waldners and Van Zuylens, the late Alexis de Redé, Gloria Guinness, and Françoise Sagan, who lived at Honfleur. Proust would have been entirely in his element. □

Jean Bond Rafferty is a writer in Paris.



The dacha, with Russian Art Nouveau wooden doors, above, is a favorite workplace of the owners. ■ Fabrics take their cue from Moroccan-inspired stained-glass windows, opposite page, and a ceramic mantel from Comoglio, Paris. A 19th-century chandelier is by Serrurier-Bovy. A custom sofa is by Jacques Grange; the horned chairs are Austrian. See Shopping, last pages.



Nuts & Bolts at the Heart of Building a Home by Jesse Will

The Specialist: Custom Furniture Shop

Two massive parchment-covered dining tables lend heft and glamour to Thom Filicia's decoration of a New York duplex ("Show Stopper," page 100). Designed by Filicia, the tables were made at Richomme, a 12-year-old Manhattan workshop that has quietly built a clientele of top decorators who flock there to have their furniture designs made real. At the heart of Richomme's success are cofounders Mary McGowan, who deals with clients, and Ian Nicolson, who oversees the finishing shop.



Finish Line

Since Richomme works for several designers at a time, the furniture stacked around its midtown premises ranges from a sleek, modern ebony center table to a pitch-perfect facsimile of a rustic American chest (replicated to hide a flat-screen TV) to pieces that might have come from Jacques Adnet's studio. Common to many are Richomme's hand-applied old-world finishes, like the goatskin that covers the Filicia tables. Other specialties include shagreen finishes (pebbled leather made from the skin of a stingray) and tables with lustrous mica and silver leaf surfaces.

Credit Due

Though many decorators are buttoned up about their custom sources, Filicia's studio is happy to share the spotlight with the folks at Richomme. Says Rodney Lawrence, senior designer at Thom Filicia, Inc.: "Richomme is one of the best furniture makers in New York. They know how to do it all." But Nicolson, who learned the trade in his native Liverpool, is content to stay in the background. "We're not designers," he says, "and we don't intend to be."

Richomme, 336 W. 37th St., 8th Floor, NYC. 212-226-4706.



Gift Tools

If you've got a do-it-yourselfer or new homeowner on your holiday list this season, why not give a gift that works? Here are three user-friendly tool kits pared down to the essentials—all geared for simple installations or repairs:

- **Oxo's Home Essentials** kit, above, features "universal design" grips, shaped to reduce fatigue on the hands. $60. lowes.com.
- **Tomboy Tools** makes robust tools ergonomically designed for women's hands. Its 12-piece Traveler Kit provides the basics. $63. tomboytools.com.
- **Barbara K** dresses up her 30-piece kit by housing it in a blue clamshell case. $50. barbarak.com.

Onyx Walls, by the Book

A hushed, elegant highlight of Kelly Wearstler's home ("Star Power," page 74) comes in the bathroom, where walls are clad in book-matched marble. Wearstler spotted this slab of onyx at Marble Unlimited, a stone yard in Van Nuys, CA, and, noticing the color and intensity, claimed it on the spot. The stone was cut into slices, polished on opposite sides, and mounted side by side. Architect Brian Tichenor used a computer program called Photoshop to mock up different cuts and placements before having a stone fabricator cut and hone the 3/4-inch-thick pieces. "An installation like that becomes very expensive because of the hours of hands-on labor required," Wearstler says. But, she adds, it was worth the effort and the cost: "The onyx walls remind me of petrified wood and give the room a serene, organic feel. The depth and texture is just immense." □





VESIcare can help relieve urges and leaks in your internal plumbing.

No, this isn't a pipe dream.

All of us have internal plumbing. But for some of us with frequent bladder urges, our pipes don't work as well as they should. And even when you do your best to deal with it on your own, you still worry about embarrassing leaks. But there's more you can do. Treat it with VESIcare. Once-daily VESIcare can reduce urges and may even help relieve bladder leakage. So ask your doctor if VESIcare is right for you.

VESIcare is for urgency, frequency, and leakage (overactive bladder). VESIcare is not for everyone. If you have certain types of stomach, urinary, or glaucoma problems do not take VESIcare. While taking VESIcare, if you experience a serious allergic reaction, severe abdominal pain, or become constipated for three or more days, tell your doctor right away. In studies, common side effects were dry mouth, constipation, blurred vision, and indigestion.

Please see important product information on the following page.
For a copy of our "Fresh Thinking" brochure,
call (800) 403-6565, or visit vesicare.com

VESIcare®
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Patient Information
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VESIcare®
(solifenacin succinate)
tablets

Read the Patient Information that comes with VESIcare before you start taking it and each time you get a refill. There may be new information. This leaflet does not take the place of talking with your doctor or other healthcare professional about your condition or treatment. Only your doctor or healthcare professional can determine if treatment with VESIcare is right for you.

What is VESIcare®?
VESIcare is a prescription medicine used in adults to treat the following symptoms due to a condition called overactive bladder:
- Having to go to the bathroom too often, also called "urinary frequency."
- Having a strong need to go to the bathroom right away, also called "urgency."
- Leaking or wetting accidents, also called "urinary incontinence."

VESIcare has not been studied in children.

What is overactive bladder?
Overactive bladder occurs when you cannot control your bladder contractions. When these muscle contractions happen too often or cannot be controlled, you can get symptoms of overactive bladder, which are urinary frequency, urinary urgency, and urinary incontinence (leakage).

Who should NOT take VESIcare®?
Do not take VESIcare if you:
- are not able to empty your bladder (also called "urinary retention"),
- have delayed or slow emptying of your stomach (also called "gastric retention"),
- have an eye problem called "uncontrolled narrow-angle glaucoma",
- are allergic to VESIcare or any of its ingredients. See the end of this leaflet for a complete list of ingredients.

What should I tell my doctor before starting VESIcare®?
Before starting VESIcare tell your doctor or healthcare professional about all of your medical conditions including if you:
- have any stomach or intestinal problems or problems with constipation,
- have trouble emptying your bladder or you have a weak urine stream,
- have an eye problem called narrow-angle glaucoma,
- have liver problems,
- have kidney problems,
- are pregnant or trying to become pregnant (It is not known if VESIcare can harm your unborn baby.),
- are breastfeeding (It is not known if VESIcare passes into breast milk and if it can harm your baby. You should decide whether to breastfeed or take VESIcare, but not both.).

Before starting on VESIcare, tell your doctor about all the medicines you take including prescription and nonprescription medicines, vitamins, and herbal supplements. While taking VESIcare, tell your doctor or healthcare professional about all changes in the medicines you are taking including prescription and nonprescription medicines, vitamins and herbal supplements. VESIcare and other medicines may affect each other.

How should I take VESIcare®?
Take VESIcare exactly as prescribed. Your doctor will prescribe the dose that is right for you. Your doctor may prescribe the lowest dose if you have certain medical conditions such as liver or kidney problems.
- You should take one VESIcare tablet once a day.
- You should take VESIcare with liquid and swallow the tablet whole.
- You can take VESIcare with or without food.
- If you miss a dose of VESIcare, begin taking VESIcare again the next day. Do not take 2 doses of VESIcare in the same day.
- If you take too much VESIcare or overdose, call your local Poison Control Center or emergency room right away.

What are the possible side effects with VESIcare®?
The most common side effects with VESIcare are:
- blurred vision. Use caution while driving or doing dangerous activities until you know how VESIcare affects you.
- dry mouth.
- constipation. Call your doctor if you get severe stomach area (abdominal) pain or become constipated for 3 or more days.
- heat prostration. Heat prostration (due to decreased sweating) can occur when drugs such as VESIcare are used in a hot environment.

Tell your doctor if you have any side effects that bother you or that do not go away.
These are not all the side effects with VESIcare. For more information, ask your doctor, healthcare professional or pharmacist.

How should I store VESIcare®?
- Keep VESIcare and all other medications out of the reach of children.
- Store VESIcare at room temperature, 50° to 86°F (15° to 30° C). Keep the bottle closed.
- Safely dispose of VESIcare that is out of date or that you no longer need.

General information about VESIcare®
Medicines are sometimes prescribed for conditions that are not mentioned in patient information leaflets. Do not use VESIcare for a condition for which it was not prescribed. Do not give VESIcare to other people, even if they have the same symptoms you have. It may harm them.

This leaflet summarizes the most important information about VESIcare. If you would like more information, talk with your doctor. You can ask your doctor or pharmacist for information about VESIcare that is written for health professionals. You can also call (800) 403-6565 toll free, or visit www.VESICARE.com.

What are the ingredients in VESIcare®?
Active ingredient: solifenacin succinate
Inactive ingredients: lactose monohydrate, corn starch, hypromellose 2910, magnesium stearate, talc, polyethylene glycol 8000 and titanium dioxide with yellow ferric oxide (5 mg VESIcare tablet) or red ferric oxide (10 mg VESIcare tablet)

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Marketed by:
Astellas Pharma, Inc., Deerfield, Illinois 60015
Marketed and Distributed by:
GlaxoSmithKline, Research Triangle Park, North Carolina 27709

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ARCHITECTURE

(Cont. from page 64) Center's monotonous Meierisms, it will work well as a multifunctional clearinghouse for all sorts of municipal services. By bringing together diverse activities formerly scattered throughout a building or dispersed among several sites, the city has simplified potentially aggravating tasks like paying taxes or getting a building permit. The customer service center on the ground floor of the center's office tower is a high-ceilinged, sun-flooded concourse with light wood finishes and pale colors. It would have a soothing effect on its users even if the staff did not project the California cheeriness that surprises veterans of New York's municipal torture chambers.

Offices on the stories stacked above that space are sleek if unremarkable, except for the stunning vistas of rolling hills that the horizontal strip windows frame like Asian landscape scrolls. And the adjacent low-rise wing that houses the city council chamber and conference rooms is both dignified and unpompous, like the capitol of a small Scandinavian country.

The center's symbolic heart is the street-level glass-domed rotunda, which will become San Jose's ceremonial hub. Slightly wider than the cupola of the United States Capitol, it doesn't seem that large because it's not raised as high off the ground, and its transparent glazing doesn't define the area below it as strongly as the cast-iron dome in Washington. It's encouraging to find a new American public building that doesn't mimic a shopping mall—the inward-turning, commercially based model for so much nonretail architecture, from art museums to churches.

The city mothers and fathers of San Jose deserve praise for insisting that their new civic center be built at the historic epicenter of a region that has exploded outward from its original core. Economic conditions and transportation systems determine the fate of older inner cities more than remedial urban planning schemes, and only time will tell whether this intelligently considered project can reinvigorate downtown San Jose. California has been the bellwether of architectural and social trends that only later go nationwide. Let's hope that San Jose will show a better way. □

A MAN OF THE WORLD

(Cont. from page 86) same time," he says. For filler, he and Mota looked to high- and mid-range pieces. At one end: handwoven rugs Souza designed with New York artisan Federica Tondato of Fedora Design and a *suzani* bedspread from Sarah Giles's Upper East Side studio, Mughal, and a BDDW credenza. At the other: a pair of tall, mid-century ladderback chairs and couches from Crate & Barrel that Souza covered with pillows made from couture fabric remnants. "The pillows," Mota jokes, "cost more than the sofas."

Art and photography make a big impression. Souza's collection includes two large-format photos of Oscar Niemeyer buildings in Brasilia taken by Todd Eberle, a portrait of Michael Jackson by Gary Hume, Chinese bronzes, a photo from Perry Ogden's series on the studio of Francis Bacon, works by Souza's close friend the late photographer Fernando Bengoechea, and pieces by Souza's sons, Sean, the artist, and Anthony, the photographer.

These last are among the elements that lend a sense of warmth and character to Souza's apartment—some things that are personal and well loved, others that speak of a quirky and curious mind. Silver trays from Jaipur in India, Japanese bronze pots, and a collection of hats for every season are on display in the living room and foyer. In niches above his bed, Souza has arranged little tableaux containing pieces as various as Chinese jade snuff bottles, a Russian icon, and a small statue of the Infant Jesus of Prague. "Each piece," Souza says, "brings me back to a different place in my life."

When he first moved full-time to New York, Souza says he was "like any tourist—I was always on the go, I never stopped." These days he most enjoys the quiet and restful times in his apartment: sipping green tea in the bright morning light, burning a stick of incense, and listening to 96.3 FM, the city's classical music station. At night, he likes to invite in a small group of friends to eat salad and pasta, drink wine, gossip, and chat. "It's a very low-key, European style of entertaining," he says. And it's just the kind of simple, sophisticated sociability you'd expect from a man who can clearly make himself at home anywhere in the world. □

THE INDEX

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House & Garden's Shopping Guide

WHERE TO BUY WHAT'S IN THIS ISSUE, PLUS A FEW SURPRISES

Shopping the Trade

The following design centers have decorating services that can be accessed by the public:

Boston Design Center Designers on call; open to the public. 617-338-5062.

Chicago's Merchandise Mart Only the kitchen and bath showrooms are open to the public. 800-677-6278.

Decorative Center, Houston Referral service; open to the public. 713-961-1271.

Design Center of the Americas, Dania, FL Designers on call; open to the public. 954-921-7575.

New York Design Center Referral service; by appointment only. 212-726-9708.

New York's D&D Building Referral service; open to the public. 212-759-6894.

Pacific Design Center, Los Angeles Referral service; open to the public. 310-360-6418.

San Francisco Design Center Referral service; open to the public. 415-490-5888.

Seattle Design Center Referral service; open to the public. 206-762-1200, ext. 253.

Washington Design Center Referral service; open to the public. 202-646-6118.



17 At Home With . . . When selecting fabrics, Maureen Chiquet favors substance and subtlety. From top: Country Tweed wool, Holland & Sherry; Toccata linen-cotton, Rogers & Goffigon; Stanza linen-silk, Larsen; Castel Laine Epaisse wool, Donghia.

All retail sources follow. If a company is not listed under its corresponding page number, and for all fabric sources, see To the Trade: In This Issue.

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Rabbit: Billy Beads Bunny, $238, by Billy Beads, Barneys, NYC. 826-8900. barneys.com. **Bowl:** wallpaper bowl, by Hanna Ljungstrom, Clearly First, NYC. 212-988-8242.

Domestic Bliss

17 At Home With . . . Maureen Chiquet
Necklace and handbag: Chanel. 800-550-0005. chanel.com. **Draperies:** 92507-06 Toccata in Peat, linen-cotton, Rogers & Goffigon. **Shades:** 3600-02 Shadow Check in Dunes, Great Plains, Holly Hunt. **Flowers:** Banchet Flowers, NYC. 212-989-1088. **20 Rug, pillows:** from Madeline Weinrib, Atelier, ABC Carpet & Home, NYC. abchome.com.
22 Fabric Obsession Upholstering: International Custom Window Treatment, NYC. 646-234-4753. **Pillows:** JJH 1012-02 Walden in Chestnut; JHH 1016-06 Jacob in Brown; JJH 1010-03 Medallion in Imperial; JJH 10041-08 Poppy in Tomato, Jed Johnson Home collection, John Rosselli & Associates. **Curtains:** JJH 1013-06 Frenzy in Clay, John Rosselli & Associates. **Settee:** $1,944, by Bruce Ward, manufactured by Pearson, available through Henredon. henredon.com. **Slipcover:** JJH 1003-02 Faux Bois in Maple, John Rosselli & Associates. **Obelisk floor lamp:** $4,800, by Tommy Parzinger, Baker Knapp & Tubbs. 212-779-8810. **Paint:** $55 per gallon, Light Gray Estate Emulsion, Farrow & Ball. farrow-ball.com. **Stool:** ZigZag in natural acacia, by Tucker Robbins, NYC. 212-355-3383. **Vases:** coral glass, $250, beige ceramic, $395, End of History, NYC. 212-647-7598. **Carpet:** Deep Square, by Jan Kath, Tai Ping.
24 Heart of Design Organizations: Rural Opportunities, ruralinc.org. 1% Solution, theonepercent.org. Common Ground Community, commonground.org. Architecture for Humanity, architectureforhumanity.org.
28 Technology Console: Swedish, late Gustavian, ca. early 19th century, Evergreen Antiques, NYC. 212-744-5664.
30 Purse: A0112 Y03998 tweed handbag in Black/Grey, $1,795, Chanel. 800-550-0005. **Wallpaper:** 66-4028 Orchid Cole & Sons, through Lee Jofa. **Print:** by Hugo Guinness, John Derian Company, NYC. 212-677-3917. **35 Paperweight:** from John Derian Company. **Art books:** Stephen Shore with iPhoto, 303 Gallery, NYC. 212-255-1121. **36 Plate:** découpage plate, from John Derian Company.
38 Design Mind Slatkin & Co. slatkin.com.
43 In the Kitchen Wall covering: 34023-6 Rigato Circo in Violet, Clarence House. **Knives:** Wusthof. 800-289-9879.
50 Oenophile Wine merchants: Hi-Time Wine Cellar, Costa Mesa, CA. 800-331-3005. Wine Club, Santa Ana, CA. 800-966-5432. Sam's Wine & Spirits, Chicago, IL. 866-SAMSWINE. Sherry-Lehmann, NYC. 212-838-7500. Zachy's New York, NYC. 866-922-4971.

The American Scene

61 This Month's Design Beat
Glassware: Anzola Fuga's work on exhibit at Lobel Modern, NYC. 212-242-9075. lobelmodern.com.
70 Art & Craft Busts: Moss, NYC. 212-204-7100.

Features

73 Chair: House of KWID canopy chair, KWID, Los Angeles. 323-951-7454. Manufactured by the Residence, Los Angeles. 323-731-9991. **Fabric:** H00001-0284 Marco Polo in Cassis, Old World Weavers, Los Angeles. 310-657-8275. **Table:** Caryatid VI iron table, Pierce Martin, Inc., Los Angeles. 310-652-0299. **Screen:** custom by Ideal Cabinets, Los Angeles. 323-222-5100.

Star Power

74 Kelly Wearstler, of KWID, Los Angeles, CA. 323-951-7454. kwid.com.
Brian Tichenor, of Tichenor & Thorp Beverly Hills, CA. 310-358-8444.
Fabric: 224-14 Douppion Bengali in Peche, Clarence House. **Rug:** Pacific Hide & Leather, Los Angeles. 310-657-9802. **Sphinx:** Blackman Cruz, Los Angeles. 310-657-9228. **Table:** vintage, with marble top, Harris Kratz, FL. 561-832-9062. **Light fixture:** custom, by Jean de Merry, Atelier, Los Angeles. 310-2889-0991.
75 Tortoiseshells: Modern One, Los









106 MORE THINGS WE LOVE

TEA Famed Parisian tearoom Mariage Frères offers Noël Blanc red tea in a blown-glass jar. About $55. In France, 011-33-1-4347-1854.

VIRGINIA PEANUTS Feridies selects the largest of the state's peanuts, and cooks them in pure peanut oil. $16 for four 7 oz. boxes. feridies.com. 800-544-0896.

SMOKED SALT Viking smoked salt is made in Denmark by evaporating seawater over a fire kindled with juniper, cherry, elm, beech, and oak. $24 for a 4 oz. bottle, salttraders.com.

PARMESAN CHEESE Hombre Farm's BioHombre Parmigiano Regiano is made from organic cow's milk. $19 to $25 per lb., pondini.com. 732-545-1255.

Angeles. 323-651-5082. **Rug:** antique Oushak, Mansour. mansourrug.com. **Sofa:** Edward Wormley for Dunbar, through Downtown, Los Angeles. 310-652-7461. **Fabric:** 139106 New Khmer silk in Slate Black, Jim Thompson, through Kneedler-Fauchere. **Console:** Columbia horn console, ca. 1970, Downtown.

76 Sofa: custom, by Ideal cabinets, Los Angeles. 323-222-5100. **Fabrics:** sofa in 4092 Montage collection in White Sand, Giati; pillows in 5089 Peruviano Inca in White, Tan, and Black, Fortuny, through Keith McKoy, Los Angeles.

77 Fabrics: chairs in 1463-38 in Douro in Old Rose, Boussac Fadini, through Hinson & Co.; bergère in 9339 JRS Superkidskin in Seal, J. Robert Scott; pillow in Dragon Scale in Rose Gris, Randolph & Hein, Los Angeles. **Chandelier:** Pegaso International, Los Angeles. 323-655-8117. **Screen:** custom by Ideal Cabinets. **Curtains:** custom ikat print, by Jim Thompson. **Side table:** Mastercraft pedestals, Modernway, Palm Springs. 760-320-5455. **78 Fabrics:** sofa in 198-9 Fleuret Jaspe in Mordore, Clarence House; pillows in Zephyr in Multi, Silk Trading Company, NYC. 212-966-5464. **Grapes:** Coconut Company, NYC. 212-539-1940. **Coffee table:** Robsjohn-Gibbings, Modern One. **Wall covering:** G910-09 Silk Paper in Pale Grey, Donghia. **Cabinet:** antique Spanish, Carlos de la Puente, NYC. 212-751-4228. **Mirror:** custom glass from Campbell Glass, Los Angeles. 323-735-1445. **Carpet:** antique from Mansour. **Art:** abstraction, ca. 1949, Dragonette, Ltd., Los Angeles. 310-855-9091. **79 Sconces:** Fiori, in Murano glass, Jean de Merry, Atelier. **Chairs:** Chinese Chippendale, Downtown. **Fabrics:** chairs in TT13221 Belgravia in Papaya, Christopher Hyland. **Glassware:** antique china service, Rosenthal. rosenthalchina.com. **80 Bed drapery:** 3137-20 in Nahm in Samburu, Jim Thompson. **Bed frame:** custom, by Ty-Teck Interiors, Los Angeles. 323-876-6569. **Chest:** Barneys, NYC. 212-826-8900. **Table lamp:** selenite mineral, Jan Showers collection, David Sutherland. **Table:** Venetian, Ecola, Los Angeles. 323-932-6310. **Fabric:** chair in 6357-01 Fiesole, Bergamo, through Kneedler-Fauchere. **Light fixture:** J. F. Chen Antiques, Los Angeles. 323-655-6310. **Paint:** 2306 Anubis, Pratt & Lambert. prattandlambert.com. **81 Marble:** Marble Unlimited, Inc. marbleunlimited inc.com. **Rug:** tiger print on cowhide, Pacific Hide & Leather. **Sconce:** by Jean de Merry, Atelier. **Chair:** vintage brass, Downtown. ▷



66 HOUSE OF WORSHIP

To get a closer look at the stained-glass splendor of Matisse and Chagall, go see it yourself. The Union Church of Pocantico Hills is located in Sleepy Hollow, NY, and accepts visitors most days: from April through December, the church is open weekdays, except Tuesday, from 11 to 5, Saturday, 10 to 5, and Sunday, 2 to 5. Admission is $5. 914-631-8200. hudsonvalley.org.

The church has a nondenominational Protestant congregation. For information on services: 914-332-6659.

A visit wouldn't be complete without a look at the Rockefellers' Kykuit mansion, where you can take in the family's esteemed modern art collection. hudsonvalley.org.

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HOUSE & GARDEN'S SHOPPING GUIDE



IN THE GARDEN: TIPS FOR GROWING CLIVIAS

Clivias can handle neglect, but they need a little extra attention to excel.

- Low-light situations such as a north window are ideal. Too much sun can result in leaf burn; too little light can make for sickly growth.
- Though clivias tolerate dry conditions, they prefer regular watering. Reduce the amount of water you give plants during the summer dormant period.
- Use a free-draining potting mix like that sold for African violets.
- Unlike most houseplants, clivias like to be pot-bound, as long as they are fed with a time-release fertilizer. Large plants can be repotted every few years if need be.

Sources for the plant include:

- **CONWAY'S CLIVIAS**, Santa Barbara, CA. 805-682-7651.
- **SHIELDS GARDENS**, Westfield, IN. 866-449-3344. shieldsgardens.com.
- To learn more, read Harold Koopowitz's book *Clivias* (Timber Press, 2002) or log on to americancliviasociety.org.

A MAN OF THE WORLD

82 CARLOS SOUZA, VALENTINO Flowers: Zeze Flowers, NYC. 212-753-7767. **Console:** BDDW. bddw.com. **85 Art:** *Itamaraty I* and *The Congress IV* (1998), Todd Eberle. **Carpet:** Kamar, custom by Fedora Design, NYC. 212-925-1800. **Wishbone:** by Chuck Pratz Prize. **86 Throw:** Logato fringe throw, Etro. etro.it. **Wallpaper:** MR-SK-1408 Wallmica in Golden Divan, Maya Romanoff, through Bergamo. **Coverlet:** Suzani by Sarah Giles, Mughal, NYC. 212-472-8720. **87 Candlesticks:** Naga Antiques, NYC. 212-593-2788. **Carpet:** Alga, Fedora Design. **88 SIGNATURE STYLE Perfumes:** Eau du Sud, Annick Goutal, Neiman Marcus. neimanmarcus.com. Jickey Eau de Toilette, Guerlain. 800-815-7720. **89 Incense:** Belle de Provence. 866-578-3226. **Shoes:** Stubbs & Wootton. stubbsandwootton.com.

SHOW STOPPER

100 THOM FILICIA, OF THOM FILICIA, INC., NYC 10012. 212-736-6454. thomfilicia.com. **LAURIE RUBIN, ART ADVISER, OF LAURIE RUBIN FINE ART, NYC** 914-834-2910. laurierubinfa@optonline.net. **Chairs:** Aero Studios, NYC. aerostudios.com. **Leather:** LU-27 Luxe Calf in Cherry, Edelman Leather. **Table:** Capitol Furnishings, NYC. 212-925-6760. **Carpet:** RB360 Santoor in Grey/Sage, Dekyi Tibetan, Michaelian & Kohlberg. **101 Chandelier:** Fred Silberman, 212-924-6330. **Runner:** custom worsted wool, Martin Patrick Evan. **Chair:** by Jacques Adnet, Alan Moss Studios, NYC. 212-473-1310. **Side table:** black Lucite and brass, by Alberto Pinto, ca. 1970, Liz O'Brien, NYC. 212-755-3800. **Vase:** Alan Moss Studios. **102 Carpet:** RB347 Maze rug, Michaelian & Kohlberg. **Lamp and shade:** Giacometti-style lamp, Coconut Company, NYC, 212-539-1940; custom silk shade, Stephen McKay Inc., NYC. 212-255-2110. **Ottoman:** Lafayette ottoman, manufactured by Phoenix Custom Furniture, NYC. 212-272-2273. **Wall:** in custom Stony paint by Thom Filicia, Inc. **Art:** on right, *Second Theme* (1944-46), Burgoyne Diller, courtesy of Michael Rosenfeld Gallery, LLC, NYC. 212-247-0082. **103 Tables:** fabricated by Richomme, NYC. 212-274-6201. **Fabric:** chairs in 8573-09 Brno in Sable, Larsen. **Cabinets:** doors by Daniel Scuderi Antiques Inc., NYC. 212-947-2499. **104 Lounge chairs:** from Donzella, Ltd., NYC. 212-965-8919. **Fabrics:** lounge chairs in 211-01 Silk Road in Sunrise, Great Plains, Holly Hunt; bench in 8652-02 Hidden Meadow in River Birch, Larsen. **Coffee table:** Harvey Probber, Weinberg Gallery, NYC. 212-914-0012. **105 Lotus chair:** from Pucci International, NYC. 212-633-0452. **Fabrics:** Lotus chairs in 5000-12 Liaigre leather in Pate, through Holly Hunt; sofa in U13099 Royal Silk Mohair Velvet in Great Room Brown, Coraggio.

THINGS WE LOVE

106 Ball: Cerealart. cerealart.com. **107 Compote:** De Vera. deveraobjects.com. **Pulls:** Carl Martinez Hardware, by ▷

TO THE TRADE: IN THIS ISSUE

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Christopher Hyland 212-688-6121
Claremont 212-893-8604
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Coraggio Textiles 800-624-2420
Donghia 212-925-2777
Edelman Leather 800-886-8339
Giati giati.com
Great Plains Through Holly Hunt
Hinson & Co. 310-659-1400
Holland & Sherry 212-659-1400
Holly Hunt 212-891-2500
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J. Robert Scott 212-755-4910
Keith McCoy 310-657-7150
Kneedler-Fauchere 310-855-1313
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Lee Jofa 212-688-0444
Le Manach Through Claremont
Maya Romanoff 773-465-6909
Old World Weavers 212-355-7186
Pierre Frey 212-213-3099
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Rogers & Goffigon 203-532-8068
SJW Studios 206-323-8020

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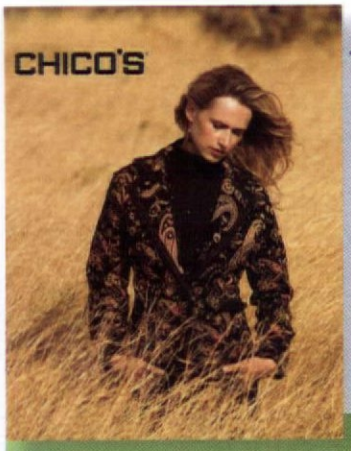
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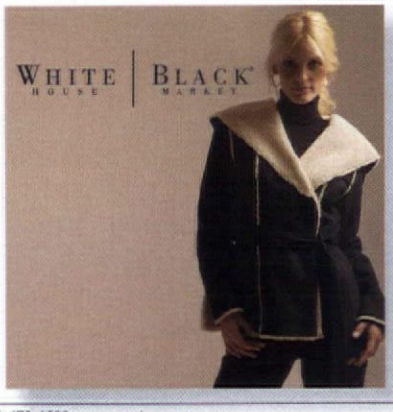
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SHOW STOPPER

(Cont. from page 104) home—Filicia and project manager Rodney Lawrence began shopping for unusual furniture by early- and mid-twentieth-century designers, including James Mont, Jacques Adnet, Paul Lazlo, and Diego Giacometti. To create a sense of comfort and intimacy for the family, while accommodating large groups, Filicia divided the living room into two seating areas, each anchored by a Jean-Michel Frank–inspired sofa. Working with Michaelian & Kohlberg, he designed a luxurious rug that unites the areas. "We know the period of the building, we know the people who live there, and we know the space," Filicia explains. "To figure out the furniture plan, you must simply understand the psychology of all those elements and connect them."

An extensive art collection, developed with adviser Laurie Rubin, includes pieces by emerging artists, Russian Constructivist paintings, and work by well-known names such as Henri Matisse, Jean Dubuffet, and Alex Katz. A large April Gornik landscape in the dining room satisfies the wife's occasional nostalgia for country life. "Even though we have views of water and the sky, I miss seeing grass and trees," she says. "With this painting, we've got nature covered."

The dining room highlights Filicia's ingenuity and sensitivity to the family's values. The room is boldly balanced by custom-made pieces—two dining tables (with 1940s Salviati chandeliers above them) and two cabinets that Filicia based on Japanese samples he saw at the William Lipton gallery. The tables are incredibly versatile. "We started by figuring out how many people we would need to seat for a big holiday dinner—twenty-four," the wife says. "The room also needs to work when it's just the six of us having dinner or when I'm having a lunch for ten. We can eat at one table and use the other as a buffet; we can push them together; we can add leaves." For one more option, Filicia added a lovely bit of whimsy: a table for two with a bronze tree base, flanked by lipstick red wing chairs. In an extraordinary instance of interchange between reality and reality TV, Filicia used a similar arrangement of multiple tables in a Texas frat house. The brothers loved it, as much as this family does. Now, that's synergy. □

Love | Learn

appointment only, NYC. 212-941-8142. **Dhurrie rug:** Mark Shilen Gallery, NYC. 212-925-3394. **Pi bench:** Scrapile Studio. scrapile.com. **108 Sheets:** Leron. 800-954-6369. **Corkscrew:** La Cafetiere. 866-486-0667. **Blue horse:** Paradise Toys, Minnesota. 218-631-3084. **Candles:** Kidrobot. kidrobot.com. **Record tables:** Paul Smith, NYC. 212-627-9770. **Towel:** Marimekko. 800-527-0624. **Graphic rug:** Space Downtown, NYC. 212-352-9968. **Wellingtons:** givingwelly.com. **Strainers:** Moss. 866-888-6677. **109 Pillows:** Love, Michele Varian, NYC. 212-343-0033. Peace, Lucien Pellat-Finet, NYC. 212-255-8560. **110 Mobile:** Mel Ristau. 970-267-0830. **111 Pearls:** Mikimoto. 888-701-2323. **Camera:** Rolleiflex MiniDigi. 212-741-2990. **Teacup, saucer:** Richard Ginori 1735, Inc. 800-213-1193. **Crackers:** Fine Cheese Co. 860-388-5750. **Pencils:** Reader's Catalogue. 866-354-0450. **Felt stool:** Kid O, NYC. 212-366-5436. **Jars:** Akar. akardesign.com. **Journal:** Ralph Lauren Home. rlhome.polo.com. **Pepper mill:** La Cafetiere. 866-486-0667. **112 Birdhouse:** Maple Hill Designs. maplehilldesigns.com. **Table:** BDDW. bddw.com. **Tiles:** Ruchika Madan Tableware & Tile. ruchikamadan.com. **Egg basket:** Southern Highland Craft Guild. craftguild.org. **113 Broom:** Southern Highland Craft Guild. **114 Skull lamp:** Blackman Cruz. blackmancruz.com. **Perfume:** Barneys, NYC and Los Angeles. barneys.com. **Rose pillow:** A Détacher, NYC. 212-625-3380. **Chandelier:** John Derian Company, NYC. 212-677-3917. **Chocolates:** Marcolini Chocolatier. marcolinichocolatier.com. **Orb:** Jamie Harris. jamieharris.com. **Caramels:** Knudsen's. 888-388-1970. **Book:** Judith Ivry, NYC. 212-677-1015. **115 Blanket:** Hermès. 800-441-4488. **116 Necklace:** Jelana Behrand, NYC. 212-995-8497. **117 Wind light:** Ameico, Inc. ameico.com. **Hourglass:** James Robinson, Inc. jrobinson.com. **Rings:** Moss. mossonline.com. **Watch:** Bedat & Co. bedat.com.

IN SEARCH OF LOST TIME

118 Yves Saint Laurent and Pierre Bergé; Jacques Grange, Paris

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(Signed) John W. Bellando, Executive Vice President/Chief Operating Officer

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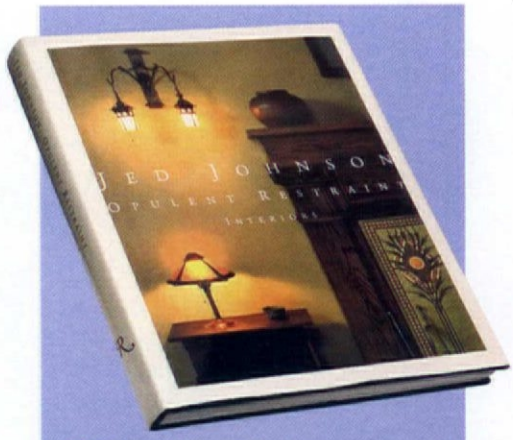
August 2005: page 32, 2300 Maxalto Apta sofa, $10,452; 2300P Maxalto ottoman, $2,386, by Antonio Citterio, B&B Italia. 212-758-4046.

September 2005: page 145, candelabra designed by Lizet Vreijsen, for Bluefish Trading. bluefishtrading.com.

October 2005: page 38, floor designed by Anderson Papachristidis Raeymekers Interiors, NYC. 212-588-1777. Floor painted by Optical Grays, Inc., NYC. 212-686-7371. **Page 205,** wallpaper in Newport in Zsa Zsa, Alpha Workshops, NYC. 212-594-7320. alphaworkshops.com. **November 2005: page 17,** hair and makeup by Maury Hopson for Helena Christensen. **Page 39,** Shanghai loft-wing buffet, Red Egg. redegg.com. **Page 144:** Babies Come First. 212-663-0700. **Page 148:** Victoria & Richard Emprise. victoriaandrichard.com.

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—PRODUCED BY DAMARIS COLHOUN AND JESSE WILL



22 Fabric Obsession Those interested in learning more about the late Jed Johnson's legendary sense of American style should seek out the newly published monograph *Jed Johnson: Opulent Restraint* (Rizzoli, $65), which details the designer's life and work. Photos from 16 interior projects are included, as well as documentary photos and essays detailing Johnson's rise through Andy Warhol's Factory scene of the 1970s.

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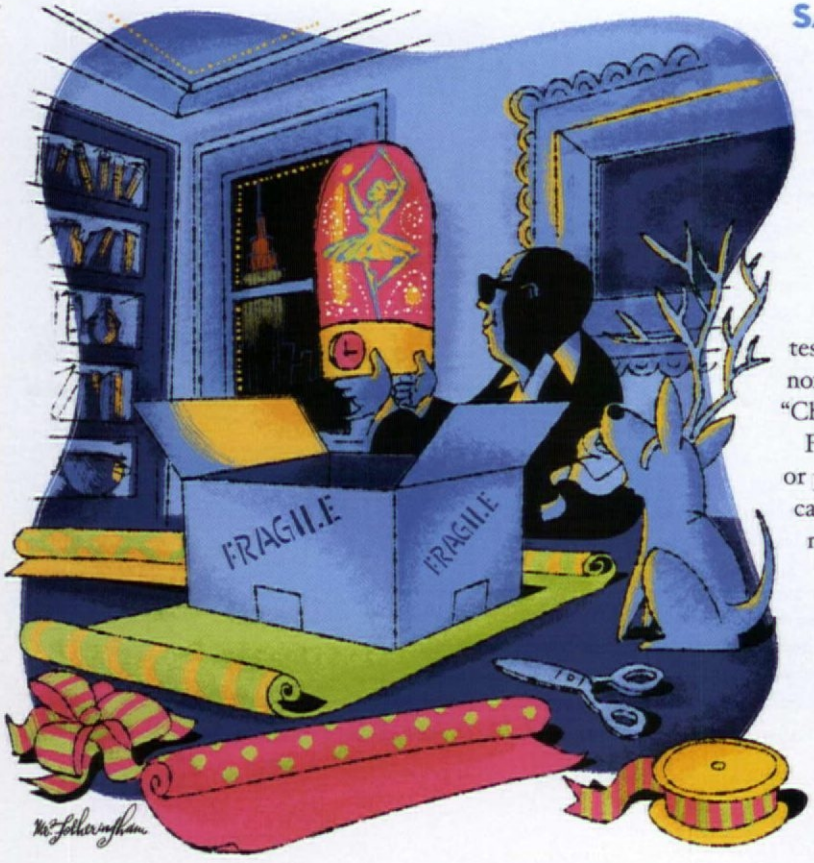
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BY MAYER RUS

EVERY DECEMBER, magazines such as *House & Garden* feature pages and pages of special things for the ones you love. But what about gifts for the ones you loathe? Various forces (social custom, family politics, office etiquette) can compel us to make holiday offerings to relatives and coworkers we actively dislike. There's never much joy in this kind of giving, but it doesn't have to be that way. This year, as my fellow editors searched for gifts of exceptional beauty and charm, I combed through their rejects and assembled an alternative gift guide for those special occasions when we care enough to send the very worst.

I knew I'd find something deliciously awful when I received an invitation to the grand opening of a gift shop at the Lower East Side Tenement Museum, an institution that commemorates the squalor of immigrant life in New York. Spread holiday cheer with the Squishimal Rat, a rubber replica of the pesky plague carrier. In the section marked "Of Jewish Interest," I found the Ellis Island Collection of porcelain dolls dressed in historically accurate clothing. Esther, my favorite, costs $65; for a small up-charge, you can order her with scurvy or polio.

Since smell is so highly personal, I think home fragrances and scented candles are always a roll of the dice, whether your goal is to delight or to torture. Don't take chances. If you want to punish someone, give them Febreze's Scentstories player, with the special "Celebrate the Holidays" disc, which includes tracks like "Mulling cranberry cider" and "Cookies warm from the oven." I tested this product in the office of a cranky coworker. The noxious fragrances could more accurately be described as "Christmas in Calcutta" and "Santa's dirty sweat socks."

For obnoxious colleagues, try giving a motivational poster or plaque from Successories, a mainstay of the Sky Mall catalogs one finds in airplanes. Several years ago, I gave a notorious brownnoser and tattletale a poster that read, "Success is a journey, not a destination." It had a picture of a bald eagle or a rainbow. The brilliant nuances of this condescending gesture may have been lost on my coworker, but that just made it more perfect.

A company called Lulu (lulu.com) has a fascinating new product for authors scorned by publishers and agents: toilet paper custom-printed with the writer's own rejection letters. Lulu's Web site says that the toilet paper is "offered in good faith for your private use only and not for use in any way designed to cause offense or harm to any third party." The t.p. technology doesn't seem to be proprietary, so there must be other companies happy to service those of us eager to cause offense or harm.

Finally, if you really want to be cruel—I'm talking Dr. Mengele cruel—spend a few extra bucks and buy tickets to the Broadway revival of *Fiddler on the Roof* with Harvey Fierstein and special guest star Rosie O'Donnell. In terms of night terrors, it's a gift that keeps on giving.

■ **I VISITED MINNEAPOLIS** for the first time recently and discovered why Mary Richards was always tossing her beret in the air. She was high on civic pride, not pep pills. Minneapolis is a terrific town—interesting architecture, lovely lakes, and even a posh hotel, Graves/601, which I instantly recognized as the work of globe-trotting style czars George Yabu and Glenn Pushelberg. The hotel's guest rooms are as comfortable as they are chic, and were it not for the cheesy "lady in red" graphic design detail—imagine an ad for late-night, soft-core porn on Showtime, circa 1992—I'd have no beef at all.

The highlight of my visit was dinner at Nye's Polonaise, a glorious time capsule of old-world (1950s) hospitality. The mise-en-scène was flawless: banquettes upholstered in glitter-infused vinyl, waitresses with high hair and Baby Jane makeup, and a Lucullan feast of heart-stopping (literally) Polish delicacies. When the chanteuse at the piano began her Slavic-inflected rendition of Patsy Cline's "Crazy," my rapture was complete. □

ILLUSTRATION BY EDWIN FOTHERINGHAM

Kathleen Fraser couldn't use her cell phone after the accident.



It's difficult to dial when you're unconscious.

Kathleen Fraser was driving with her cousin on the highway when a vehicle crossed four lanes and collided with Kathleen's Chevy Suburban. The air bags deployed and everything went dark. Thankfully, an OnStar Advisor received a signal and called to check on them. When the Advisor heard no response, he pinpointed their location and contacted emergency services, who sent an ambulance out to them. It only took one experience for Kathleen to realize the value of OnStar, but we offer nine Safe & Sound* services to help protect you and your family. To learn about these services and the 50 GM vehicles available with OnStar, visit onstar.com. If you already have an OnStar-equipped vehicle, press your blue button to renew your service.

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